INCO kit

An Internation Collaboration Toolkit For Service Design Teams Working in a Corporation

Master's Thesis
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Master of Arts thesis abstract

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Abstract

The rise of customer centric approaches within large-scale corporations is gaining increasing popularity. Traditionally product based corporations in fields of engineering and manufacturing are realizing the value in service oriented solutions as a competitive advantage and more sustainable source of revenue. One approach to achieving more customer centric solutions is through service design. However, incorporation a field of design into a corporate context has its own challenges and gaps in working styles, methods and understanding. The scope of this thesis aims to elaborate on the process of starting an in-house service design team and the transition to creating more collaborating between cross-functional teams. I introduce the concept proposal INCOkit which aims to provide tools, methods and practices to facilitate the integration and cooperation between in-house service design teams and key stakeholders within a corporate environment.

The case study being presented in this Thesis is KONE Corporation and the service design team, which began to grow from September 2014. INCOkit is toolkit based on my experiences as a service designer at KONE and background research. It aims to create small changes within the organizational culture to introduce service design thinking and applications to support collaboration, co-creation and cooperation with internal stakeholders and their in-house service design team.

Keywords service design, toolkit, corporate culture, service blueprint, methods, interaction design, strategy, value creation, design thinking and concept proposal

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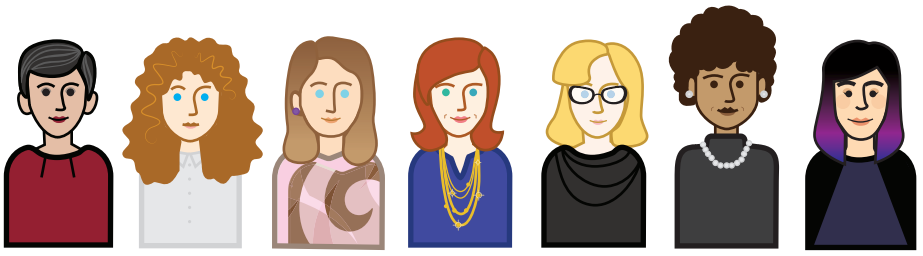
I want to thank Kim Bergman, my advisor at KONE, for helping me with all the procedures and therapy sessions and Andrea Botero Cabrera, my thesis advisor, for your wisdom, support, and sense of humour that helped me pull this together. You did not give up on me, thank you! Other acknowledgments: Núria Solsona Caba, Jaana Hyvärinen, Henri Kotka, Christoph Mathias, Alex Nisbett, and Juuso Patrikainen. And thanks goes out to my friends and family abroad, for your support through this!

Big thanks to all the interviewees and participants for your valuable input and making this experience so insightful!

Finally, I dedicate this thesis to the KONE Service Design team: **Paula Bello, Nara (Nargis) Guseynova, Outi Kortelainen, Krista Korpikoski, Anna Klemettila-Sorri, and Gisa (Adalgisa) Santos.** You have taught me about service design, passion, perseverance, dedication, patience and even feminism. I thank you for all the memories, the laughter, tears, inspiration, and this amazing experience. For me, this was more than an MA thesis, but a documentation of what this team has accomplished. I hope that this is an artefact that helps preserve and remind you all what you have accomplished and how bright the future is!



Karoline J. Kwon
Helsinki, 2016

Message to the Audience

I have write this final degree project with the following people in mind:.
1. Service Designers working in-house
2. Large Corporations interested in Design Practices and Service Design
3. Curious individuals with some knowledge in Design or Business

I outline these use cases because that is the inspiration to my writing style and topics being discussed. The intent is to connect design and business together with service design being the glue, but also to allow non-specialists who may be curious about this up and coming topic to get a peek into the current situation. To support my writing, I have included a page of abbreviations and a glossary of key terms. The list of figures and diagrams are also available to create a visual representation of the data and to aid in storytelling.

As I am a mere mortal and this being an MA thesis, many topics have been massaged out as to narrow the scope, but input and iterations are appreciated. My intent is not to argue the need of these topics to be discussed, but to open a discussion and provoke others to question their own situations and perhaps, even try something new and enjoy it.

Abbreviations

DT: Design Thinking
ISB: Interactive Service Blueprint
IPR: Intuitive Product Roadmap
KSD: KONE Service Design
SD: Service Design
UX: User Experience

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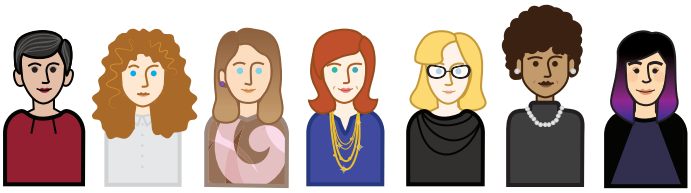

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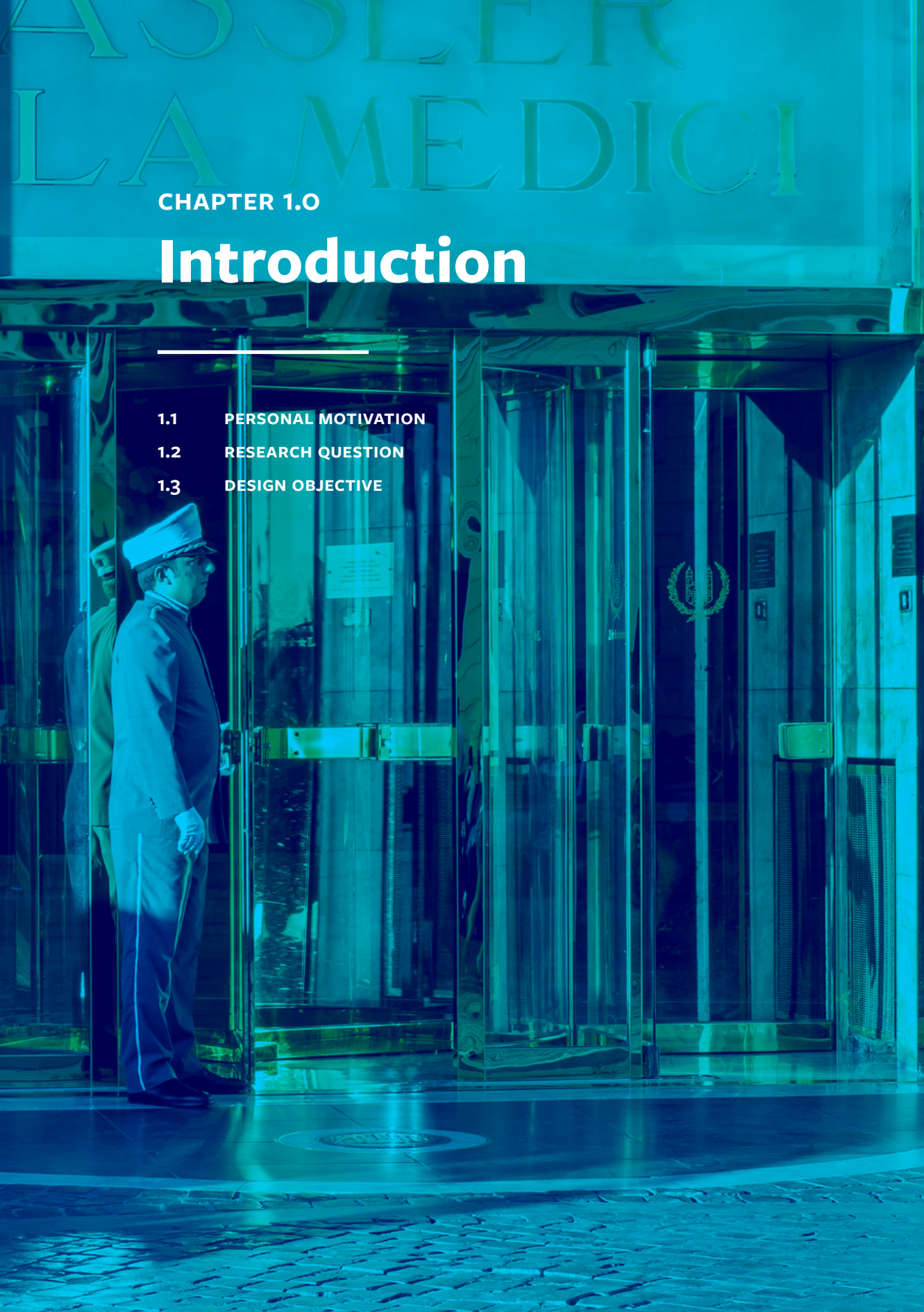


CHAPTER 1.0

Introduction

1.0 Introduction

Historically, design has been a topic of discourse through objects, styles, movements and trends which do not swiftly transition into something new, but rather layers on top one another (Heskett, 2005). Although Designers have been perceived as a craftsperson of creative production, the next layer in design history is spreading into the realm of experiences. As the needs of society evolve into new, emerging technologies, the role of designers are also shifting from one that is primarily product oriented into experiences. These shifts not only affect the role of the designer, but their relationship to business. The need for having a functional product is satisfied, but the desire for a pleasurable product is growing. So how can businesses grow if the basic needs of their customers are already met? This has created an opportunity in the design industry where the success of a business goes beyond a product, into the level of experiences and satisfaction.

To illustrate the context behind this shift, I refer to Shostack's analogy of a hotel business (Shostack, 1984). Shostack, whose background is in marketing, managerial positions in the banking industry, argues that customers cannot distinguish between the product being sold, and the experience it provides with good mannerisms. Since services are not a physical object and cannot be owned, the value is not visible as a transaction. When a customer purchases a hotel room, the room itself may be the product, but not something the customer takes away or keeps, even if it was something they purchased. However, what actually remains with the customer is the experience of the night's stay, the level of comfort, the feelings they encountered and how smoothly the transaction was performed (Shostack, 1984). From this example, she displays that there is a level of invisible interaction customers have with a business or organization, and that is through their services. This experience can affect the image of the business or organization and their overall reputation. Now, consider the same customer being faced with two

"Hotel Lobby" by grandoxz on Flickr

> **People confuse services with products and with good manners. But a service is not a physical object and cannot be possessed.**
>
> -SHOSTACK, 1984

very similar hotels next to each other. They offer a similar product, perhaps price range and proximity. So how does the customer choose which hotel room they prefer and why? This same example is found in manufacturing and product related industries.

Salonen, who has been studying business and service transition strategies, states that when you factor in the rapidly globalizing commoditization of products and pricing, it is clear why product-oriented industries are shifting their strategies into more intensive service focused solutions (Salonen, 2011). By this she refers to the trend of historically product and industrial corporations developing more strategies into a customer and service centric approach to selling solutions (Salonen, 2011). The way these corporations focus on experiences vary and the methods are abundant, but create ripples in the organization's customer sectors and business strategies.

One approach that is growing in popularity in a number of businesses is to achieve a more customer centric service is by applying design thinking to their company culture and values (Kolko, 2015, Brown 2009). Creating meaningful customer experiences are being recognized as not just a profitable source of income, but also a more reliable one when comparing a product to its competitor (Salonen, 2011). In the past five years alone Harvard Business Review[1], Bloomberg[2] , Forbes[3] and countless other publications are highlighting the boom and influence of design in business.

These trends are evident either through the collaboration or acquiring of design agencies, or building an internal team. Enterprises such as McKinsey,

[1] "Design Thinking Comes of Age," by Jon Kolko (2015)

[2] "How Business Is Adopting Design Thinking," by Vanessa Wong (2009)

[3] "Angela Ahrendts: Fashioning Experience Design At Apple," by Jason Prunty (2014)

Deloitte, and Accenture have acquired reputable design firms, or have been buying out design oriented startups (Kolko, 2015). While other agencies such as IDEO, Livework and FROG remain autonomous, and are still leaders in design consultancy. In contrast, corporations such as IBM, GE and KONE, are building design teams and competencies in-house. Despite the effort of creating a team in-house, the real challenges occur in internal collaboration, communication and understanding. Due to the history, and nature of organizational structures, introducing design thinking into a corporate environment is still relatively unfamiliar and requires internal change and knowledge to establish mutual understanding (Kolko, 2015).

By understanding the needs of a customer and curating a positive customer experience, the business can maintain a competitive edge in the marketplace, retain customers and grow in revenue (Salonen, 2010). However, as service design and design as a term become increasingly more popular, the meaning behind the word can become lost or misinterpreted in another, non-design related context. Although the merge of design and business are gaining more and more supporters, "design" remains a somewhat unfamiliar field within large corporations. The term may still strike fear or confusion in the eyes of engineers or individuals working in large corporations. Perhaps the term is thought of as something artistic, creative or flashy. Bodine, a customer experience expert and consultant with a HCI background, writes a hilarious article about selling service design (SD) through a Trojan horse analogy (Bodine 2016). I think this is a relatable moment for designers when trying to describe their role or methods of working and receiving completely absent looks. That is because the terms designers use and the term design that is understood by others is usually not the same. Bodine writes in her article that rather than saying design thinking, as a term, she describes the process as "understanding the real problem and prototyping solutions," (Bodine 12, 2016) to get the message across. She makes an excellent point of communication; that design and business do come from different worlds, but to combine them requires thoughtful planning and understanding.

> **Understanding the real problem and prototyping solutions.**
>
> -BODINE 2016

Therefore, the design challenge of this thesis is to enhance how in-house design teams can collaborate, communicate and interact, within the context of a large corporation. As I outline earlier, design is being accepted into manufacturing corporations by decision makers, but the behind the scenes of the actual transition remains a topic that has yet to be explored. In the case of creating an in-house service design team, the quote "easier said than done" is a mitigated expression to explain the actual situation. Therefore, this thesis explores the some of the challenges, benefits and transition of starting an in-house service design team through a Case Study at KONE Corporation.

KONE is a global, traditionally engineering based corporation, whose business is based on elevators, escalators and doors. The company has already made changes in their market competitiveness in their R&D department by incorporation design and user experience alongside engineering. Starting from the physical design of their products and the People Flow Innovation, curating the design of how their users interact with their products. As profitable new equipment and products are from KONE, their revenue from services is an area with growing opportunity as well as a more stable source of business (Bello, 2016).

This document presents the background research, a case study and a concept proposal. The background chapter aims to first, locate the context and examples of design through elaborate definitions and uses of the term. References are made on the history of the term "design" and its applications and where it begins to merge in the context of business. Secondly it focuses on corporate environments and organizational structures to depict the

differences in process, procedures and methods being used. The last section displays the fields merging together and the transition of incorporating design and service design into business. The case study being presented is KONE Corporation, where I have spent time collecting observational data, conducting interviews and workshops for qualitative data to support my understanding of the topic. Finally, I present a concept proposal for a series of tools that help facilitate and support collaboration between in-house service design teams within a corporation to use with other work streams. The proposal is based on those key insights on how I tackle my research challenge and apply my design objectives.

1.1 Personal Motivation

The personal motivation for this thesis developed during my traineeship as a Service Designer in the R&D department at KONE. I was supporting the core service design (SD) team before a big project launch. As a KONE employee, I learned about the internal structure of an organization and how different it is to work in an international, product and engineering oriented company. Within KONE, design thinking is still somewhat separate from the analytical, norm method of thinking and is relatively new. Not to mention, the company culture of a corporation with its silos, processes and hierarchies are still hurdles for collaborative work in general. Having limited experience as a service designer working in a corporation, I gained a deeper understanding of the situation by speaking with the stakeholders, conducting workshops and as a part of the service design team. My motivation is not about validating the reasons to apply service design thinking within an organization, which has already been decided, I am interested in the actual process of implementing it. Change can be difficult for a large organization, which challenges the traditions of large corporates like structure, hierarchy and formal protocols and introducing service design thinking and methods is no different (Wong, 2009). My frustration with being bombarded by processes, working in silos and miscommunication inspired me to write a song, which was the epiphany moment to choosing this topic for my MA Thesis. The song is entitled: KONE and the lyrics are found on the right.

KONE, KONE
processes are overflowing
KONE, KONE
streams alignments never ending

You crossed the line
for the thousandth time
you just can't have it all
that's the way the elevator falls

[chorus]
I am entrapped!
Emergency, emergency
There is no person behind KC3, KC3
I am entrapped!
Someone please save me
I am entrapped!
Someone please set me free

Running around in circles, circles
Excel has got me feeling miserable
AT&T always forgetting my access code
Please forgive me I'm not used to Windows

Where do I go?
Which floor is the meeting?
My Outlooks berserk
Emails are misleading

[chorus]

Now it's Friday, the sun is out
Lync is quiet and there's no doubt
it's time to go home and turn off my PC
let's leave this cage and get a coffee

wait, I just got one email with high priority…

KONE song by Karoline Kwon (2015)

1.2 Project Objectives

In this case, I focus on industrial, product based corporations that are or have been transitioning into a customer centric solution by incorporation different areas of design and in particular, service design methods. In particular, I am interested on how to ease the transition of starting an in-house SD team, the affects it has on the organization and what the opportunities of are in the future. The design challenge focuses on the implementation phase and how service designers adapt and are recognized within a corporation. The challenge became clear when the team and I realized how many misconceptions are present about what service designers do and who they are. For example, the uncertainty of roles and methods created communication barriers, obstacles in processes and frustrations in working collaboratively. This is mainly due to misunderstanding and miscommunication.

What I realized is that, in KONE; in-house service designers had the challenge to glue different parts of the organization together, and also bring in the customer's point of view. Not to mention negotiate and face internal processes with different levels of management. All these challenges take precious time and energy away from the actual SD responsibilities and also create a lot of frustration for all stakeholders. Although the KONE Service Design team and I are eager to explain SD process and methods, the timeline and pace of the work make it nearly impossible to update all the stakeholders consistently during a project.

However, small steps along the way could make the transition smoother and that is what I focus on in the scope of this thesis. Rather than explaining what Service Designers do and their unique responsibilities within an organization, my focus is on how Service Designers working in-house can collaborate better with their internal stakeholders and how this can be better

facilitated. I explore and identify the methods, tools and practices that service designers can use to support a customer centric approach, to gain empathy, and understanding of their roles in the organization. So the guiding research questions for this thesis are:

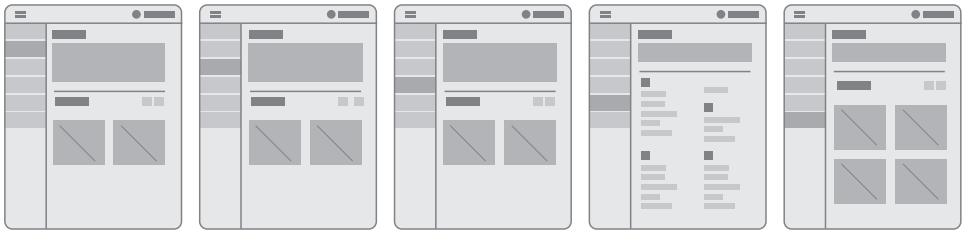
1. How can in-house Service Design Teams collaborate and communicate better with internal stakeholders?
2. What methods, tools, and practices can Service Designers apply to gain empathy and understanding within a corporate environment?

1.3 Design Objective

The design objective is to create a system that enables coherent, clear and open access of service design (SD) methods and tools. The system should also aid in introducing service design to other work streams within a large corporation and help facilitate the transition into customer centric solutions. The goals are also to help organize and archive findings and be accessible for relevant stakeholders for both Online and offline. This system should not only clarify the role of service designers, but also in understanding the tools and methods of service design thinking. With hopes to give insights to other employees of their placement in relation to service design within the organization, the important aspect to consider is internal collaboration and therefore it should help open the barriers that work streams can create.
What it should avoid is overly advocate the importance of SD. Since the aim is to support internal collaboration, its goal is to give non-service designers a non-intimidating platform to explore the methods and tools used in service design. Therefore, the platform should be something open, enjoyable and useful for different entry levels of users. Although my initial purpose was to create tools and methods for service designers to communicate better within large corporations, my target has shifted to a broader audience; individuals interested in service design thinking working within large corporates. By realizing that this could be a way to break down barriers, I begin to open the possibilities that a designed system can be used to not just enhance collaboration, but also create empathy and understanding.

From the case study findings, and literature review, the goal is to concretize my insights and evidence these findings through a concept proposal I call INCOkit. The concept proposal acts as a visualization of a user experience, tool, method of working, and illustrative reference based on the analysis of my findings. Each part of INCOkit tackles a group of opportunities to use

service design methods in a collaborative way and highlight the core findings from my research. INCOkit allows for a reference point in conversation and understanding and an interactive way to not just talk about service design, but how to do it too. The goal is to use this as a way of communicating within large corporations to enhance collaboration, find a common ground for language, prototype participatory design, and practice consistency in project work flow (Figure 1).



(Figure 1)

Other ideas for the INCOkit comes from reflecting on the time I spent at KONE and what I have learned from my experience as working as a Service Designer in-house for a large corporation. The purpose is to turn these insights into something that is tangible, and can improve the transition and initial phases for introducing service design thinking and methods and how to enable better facilitation of this transition within corporations.

Figure 1: INCOkit preview

CHAPTER 2.0

Background Research

2.0 Background Research

This chapter aims to clarify the many appropriations of design is and what I mean when I refer to design in this thesis. Definitions of design and the role of different Designers should help clarify the differences and similarities and also set the context. Often times, language barriers and profiles create misunderstandings within an organization, and between individual designers, but by outlining the main characteristics and roles of the design titles below, I intend to alleviate the misconceptions in the later chapters when I use those titles.

Besides a review on design, I also clarify and define the context for a corporate environment that are relevant to my case study. This helps to show where design and the designer are being placed to create a setting to understand this particular case study. By understanding the roots of each field, it is easier to compare them when creating a concept. Design and business are technically my customers and I am investigating their needs, goals and opportunities by understanding and empathizing and inspiration for my own ideation in this background research chapter.

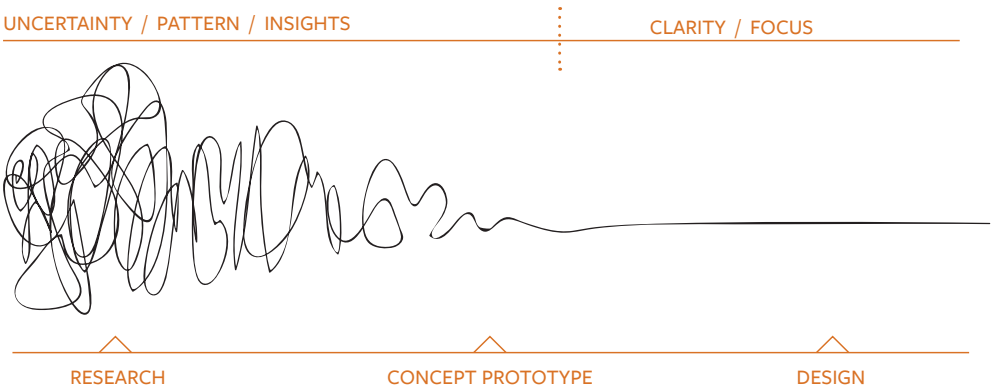
2.1 Defining Design and the Designer

Despite the overwhelming acknowledgment and interest in design, the term still has many meanings, provokes different feelings and is applied in various ways when used out of context. Design could mean something beautiful, functional, a buzz word or merely a structure of a program. The fact is, the word design itself has multiple manifestations and exists without boundaries (Heskett, 2005). The very nature and history of design has never conspired from a regulated profession with a kind of license to practice like traditional professions in medicine or law, and because of this lack of structure and institution, the term can and is appropriated in many different ways (Heskett, 2005). Thus, trying to introduce such a term with several layers of meaning in a business or technological context, it can cause a lot of confusion.

The term I am referring to correlates well with how Hardt identifies the role of the designer as the individual to bridge the contents of the intended message with the product (whether it be a physical object, service or visual) being created (Hardt, 2006).

> **“Design could be viewed as an activity that translates an idea into a blueprint for something useful, whether it’s a car, a building, a graphic, a service or a process.”**
>
> -Design Council, 2002

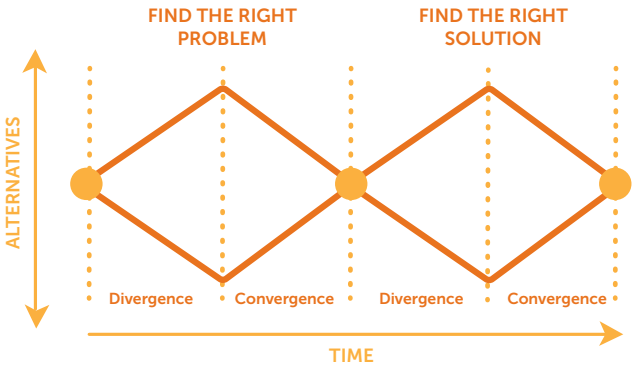
Although I agree that a Designer's role is to translate the idea of a concept into something understandable, but I consider design to be much more about a way of thinking and sensemaking (Kolko, 2011). The process of performing a design task is what defines the role of a designer and the methods they use to tackle a design problem is also uniquely inherent to design. Though actually defining the process has evolved during the course of its history, the need to solve user's problems by translating the idea into something meaningful (Design Council, 2002). Refer to Newman's illustration of the design process is the Squiggle (Figure 2), which I find very articulate of my own mind at times, displays the design process as a mass of exploration in the beginning that over time becomes clearer and straighter. This illustration was a popular rendition of trying to describe an invisible process of thinking which often designers face during the course of a design project. However, what I do not agree with is that the Squiggle appears to be a linear or almost one-way stream and suggests there is a sort of ending without iteration.



(Figure 2)

Figure 2: "The Squiggle" by Damien Newman (2010)

It does point out the fuzzy beginning and the iterations it takes to create consistency, but in the process I refer to, the squiggle would have a point of returning to some of the previous uncertainties after testing. The process would be more like a cycle with peaks and convergences like the following image shown in (Figure 3) by Don Norman, he modifies the original Double Diamond Method by Design Council by adding in the element of time and alternatives. Another step he takes is by defining the first diamond as a process to find a problem and the later diamond as the process to find a suitable solution. The second iteration is strong, but what is still missing is this "fuzzy" aspect of design thinking which often takes the designer from going back to the problem and making iterations to find the right solution. Not to mention, the human or user is missing from the process, when in design and in particular, service design, the problem is often inspired or co-created with the users. The process itself should display a sense of creating something holistic and not as a process oriented system. The "New Double Diamond Model of Design Thinking" (Figure 4 placed horizontally for easier viewing) by Jasper Liu is the most ideal representation for the design thinking process for this thesis because it adds extra elements of iteration and wrapping the whole process together as "human centered." The process that a designer goes through to reach the message is just as important as the resulting form, however, the testing and iterating phase is an essential part of that design process. Therefore, the role of the designer in this context is to understand a problem, research and ideate to gain a deeper understanding of said problem, prototype, test and try out certain solutions, synthesize the findings to make sense of the process into a form that translate that lengthy process into a type of suitable solution.



(Figure 3)

Figure 3: "The Double Diamond Model of Design." by Don Norman (2013)

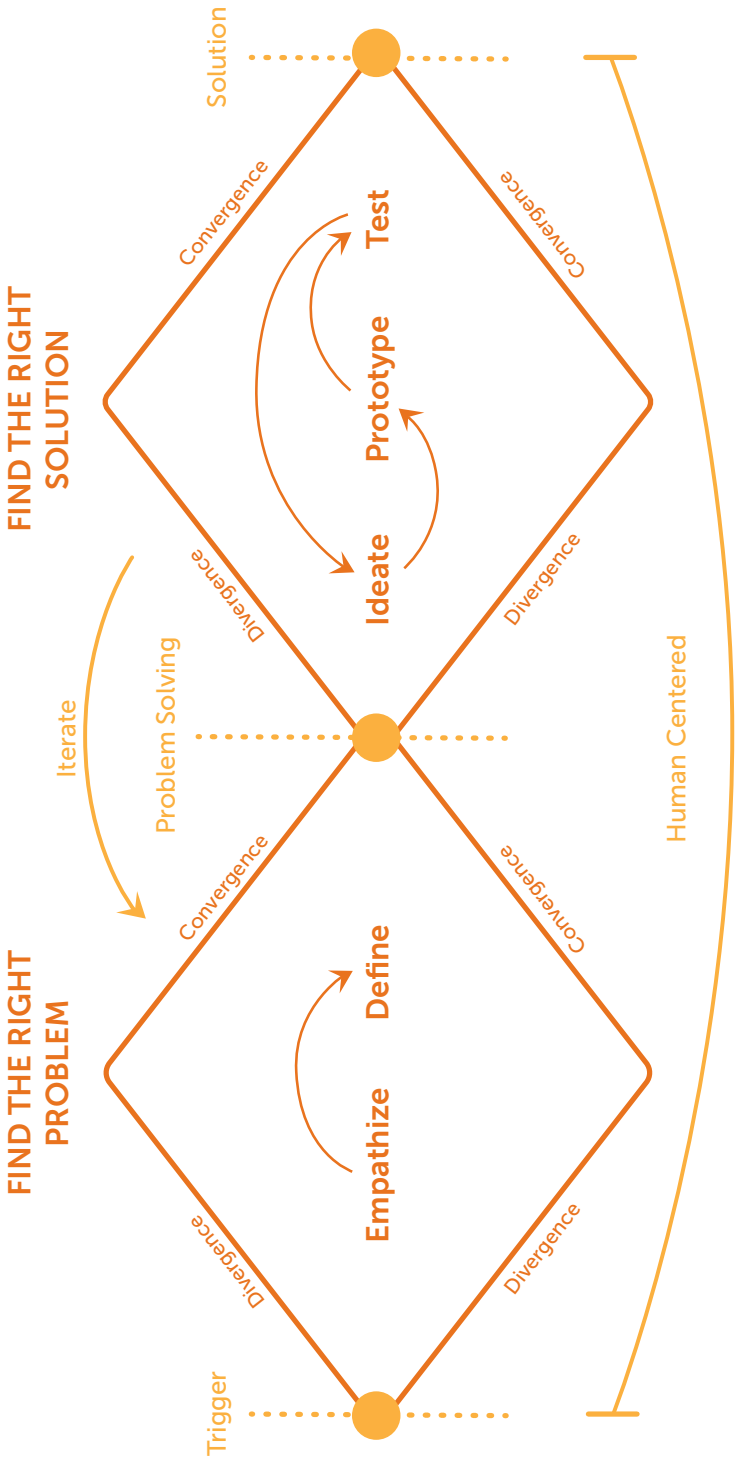


Figure 4: "New Double Diamond Model of Design Thinking" by Jasper Liu (2016)

As if the term "design" was not vast enough, the identity of being a designer is just as broad. In fact, identity and correspondence to a role is a big theme in this thesis because individuals working in a large corporation have specific job titles, duties and responsibilities that fit to a certain profile. There are many misconceptions about having job titles; some claim it creates a skill gap in corporations (Ferguson, 2013) while others believe it can be an important tool for recruitment (Moran, 2014). What this chapter clarifies is the different roles and uses of the term design and the designer. The discussion on the exact definition of design would require an entire thesis on its own, therefore it is narrowed down to the scope of relevant design terms and roles that have become popular topics when design is introduced in business and the misconceptions of the role of service designers in the corporate environment. To clarify the activities encompassing the title of service design, it is necessary to identify other relevant design titles. The challenge is that design fields often overlap, so it is often difficult to distinguish who does what, how and when. The elements of user experience (Figure 5) by Garrett illustrates the

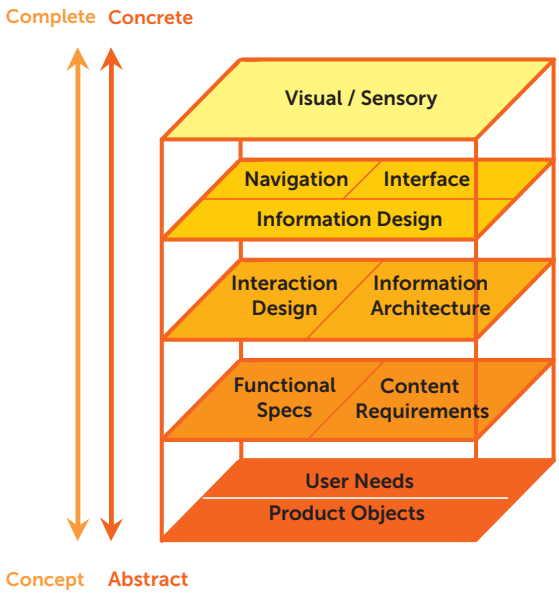


Figure 5: "The Elements of User Experience," by Jesse James Garrett (2011). *Redrawn*

stages of user experience and at which level specific design roles contribute. I have slightly modified his diagram (Figure 6) to make it more relevant to the design roles I discuss in this chapter. There are many overlaps and stages where a design role appears in both stages. This is especially apparent in the fields in human and user centered design because both fields focus on the end user as a part of the design process. Therefore, it is unclear if the correct title is UX designer, User Centered Designer/ Usability expert, or Service Design. However, the process, methods and outcomes vary from the different fields and the goals behind obtaining those specific user insights are applied differently. Many times these different fields work together to shape the holistic vision of a service, but may enter or be emphasized in different parts of the execution or production of the service.

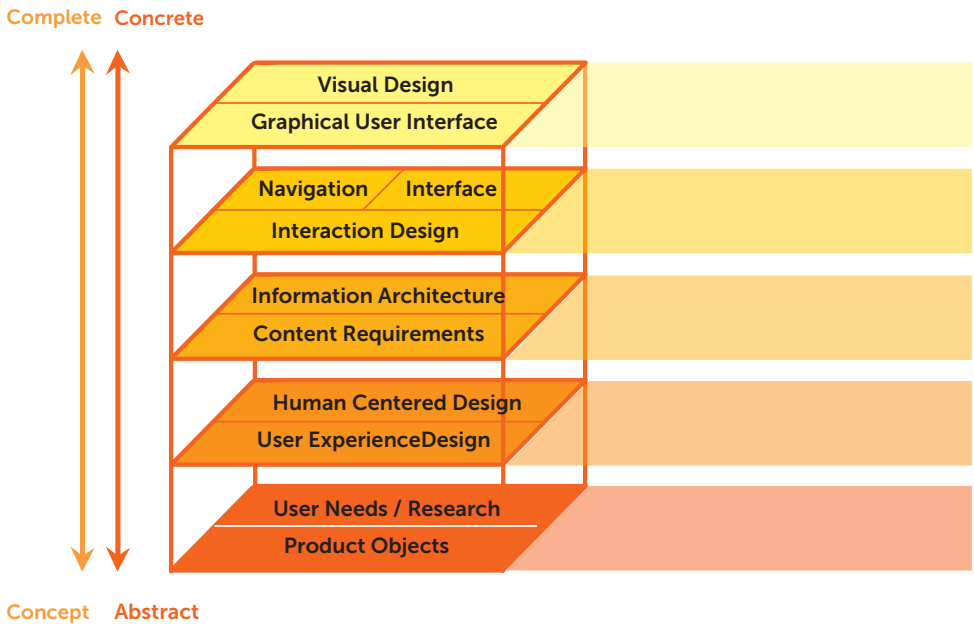


Figure 6: "The Elements of User Experience,"by Jesse James Garrett (2011). *Modified*

2.1.1 Visual Design(er)

As the title suggests, a visual designer's main focus is on the visual elements of a design. However, their main task differs from graphic designers, who produce the graphical elements, the visual designer's goals are to organize, arrange and align the visual elements to reflect the intent in an easy and appealing way that enables functionality for the user to accomplish their intended task (Mesibov, 2015). Therefore, they are taking the information and concept of the design and communicating it to the user in a visual way (Burry, 2013). Their goals are to create a good user experience and usability as this is the most outer layer of a concept facing the user. Visual designers are also talented in creating some aesthetically pleasing work, but I want to emphasize that that is not their sole task. Often times, Visual Designers are thought of as "beautifiers" or artists to make a wireframe look pretty, but visual design encompasses understanding visual elements that not only create ease and accessibility to an interface, but also unifies the concept. When successful done, the placement of the visual elements should provide an optimal, efficient and enjoyable user experience, achieved through a consistent design and attention to design heuristics.

2.1.2 User Experience Design(er)

The User Experience (UX) Designer is in control of understanding the user, their needs, values, abilities and limits to create a seamless interaction and experience to achieve their goals (Garrett, 2000). UX Designer's main responsibilities is creating a useful, usable, desirable, valuable, findable, credible, and accessible product or interface derived from user research and needs (Garrett, 2011). The focus on the user is what often confused stakeholders on the differences between UX Designers and Service Designers. The methods they use such as conducting interviews, creating prototypes, personas, scenarios, testing concepts and facilitating workshops to understand their user are methods which overlap in the two fields. However, the primary goal of UX is to design holistic, end-to-end user experiences, but neglects the orchestration of other elements which are included in service design such as process, time, touchpoints, and space (Keller, 2011). Although both fields aim to create a meaningful, holistic experience for the end user, the specific elements which UX controls does not extend to the level of Service Design.

2.1.3 Human-Centered Design(er)

The unique aspect of Human Centered Design (HCD) is that it has an established international standard which acts as a very solid and reliable reference for creating a framework of the term and its related assets. Within the introduction of the International Standard for Ergonomics and Human-System-Interactions, the focus of HCD is listed as having a focus on the user and their needs and requirements to enhance their ability to effectively, efficiently, and sustainably, complete a task (ISO 9241, 2010). Other features to improve user satisfaction include accessibility, safety and the improvement of the user's wellbeing (ISO 9241, 2010). The elements overlapping with UX and Service Design is that the center of the design is the user(s). However, I find that the ISO is very pragmatic, process oriented, and focuses heavily on the science behind behaviour and interaction. Whereas in Service Design, there is a great deal of empathy and design synthesis that goes to find the invisible qualities, pain points, and opportunities within a user's needs However, it is important to include HCD into the list of essential and influential design fields in this thesis because it outlines so systematically the foundations a human and user centric approach.

Other aspects of this standard that do not coincide with my idea of Human Centered Design is that I think of interactive systems and processes as a more holistic level. Design solutions using HCD methods are not always hardware or software systems, but also can be spatial and experiential. Although all the fields above focus heavily on creating a good user experience, each role has a specific goal and task in which needs to be achieved for that experience. This is where service may differ from a task oriented workflow.

2.1.4 Service Design(er)

Service Design (SD) is also a unique branch in the design field. Although it applies similar methods as Design Thinking, the goal of service design is to create a holistic vision of a service, process or strategy over a time period and across several channels (Bodine, 2011). It has also been described as a method of planning and curating moments of a service through people, process, time, transactions, space, and touchpoints to gain an implicit and holistic understanding of a service solution (Keller, 2011). Service Design is also a systemic way of thinking and therefore expands beyond UX by orchestrating multiple elements to create the experience for the user (Keller, 2014). It is also argued that Service Design has roots in product design and in particular carries many of the same traits as conceptual product design which focuses on a user-centered design approach, quantitative and qualitative data and research, and visualizing results through images and prototypes (Miettinen, 2011). I would agree with Miettinen that this is the foundation of Service Design Thinking, but there are other variables when approaching a Service as a product such as stakeholders who are not just the user, and process which lead up to the service encounter and even post-encounter.

Another common idea is that Service Design overlaps with marketing and customer experience or even complement each other (Grocki, 2011). Although some principles do overlap, for example concern for good experiences through process, people, products and time, and the focus is how good service drives good business (Grocki, 2011) I would argue that the methods used to gain good experience solution differs. For example, Service Designers apply Design Thinking and use customer insights as the inspiration to the solving a problem (or in SD terms, painpoints) and views those challenges as new opportunities. Both marketing and Service Design value the customer and put stakeholders in the centre of their solution, but coming from different branches, business and design, the methods and process from

having an concept to executing it is quite different. In the next sub-chapter I elaborate on what I mean by Service Design and Design Thinking to create a deeper understanding on the theme of this thesis.

The one that is certain, is that the exact definition of service design is arguable, so in this context I refer to Stickdorn and Schneider's insights from "This is Service Design Thinking: Basics, Tools, Cases". The authors support their definition by elaborating on the term Service Design Thinking through the tools, methods and case studies to outline the 5 principles of service design thinking which is user centered, co-creative, sequencing, evidencing, and holistic (Stickdorn, Schneider, 2011). Therefore, the role of a Service Designer is the facilitator and communicator of that process (Miettinen, 2012) which I explain in greater depth in the following sub-chapter.

2.2 Discussing Service Design Thinking Methods and Tools

Definitions often make words feel more concrete, but they also can limit their meaning. However, how can one define a word that has many and undoubtedly different meanings? That is how Service Designers may feel when they try to express their role in a large organization. This new and emerging profession within a prominently traditional company is unfamiliar and often difficult to explain. Perhaps there is not one definition for such a role and that is because the field itself is so interdisciplinary and transcending. It touches many different aspects and fields while also connecting them with each other. Service design glues these different points of view to admire a bigger picture; you could call them the communicators that allow for inclusion, creativity and engagement and enablers of users to participate in the design process (Miettinen, 2012). Service Design is also defined as the ability to zoom in and zoom out of a service to gain a holistic and also detailed picture of a service (Miettinen, 2012). In "This is Service Design Thinking," Stickdorn helps bridge this gap by defining five key principles to how Service Designers approach their methods. These key principles are: user-centered, co-creative, sequencing, evidencing and holistic. I want to emphasize how essential it is to create this list or kind of framework to provide a solid foundation to a way of working. When you are able to have a framework to describe what you aim to do, it creates a common language, and this is crucial for internal communication. The following principles of service design thinking are paraphrased from book "This is Service Design Thinking," (Stickdorn, Schneider, 2011).

Service Design Thinking

1. USER CENTERED

Agreeing on a common language, and one that speaks to the experience through the customer's eyes is the initial step in creating user-centered services. Being able to describe the interaction between the provider and customer plays a critical role when there is not a standardized or tangible way of showing the service. This takes a real genuine understanding of the customer by putting their needs in the center and trying to understand their perspective. Having a user centered approach offers that mutual understanding whether they are front-line staff, engineers, managers or marketing teams, which can have different backgrounds and experiences.

2. CO-CREATIVE

Despite individual hesitation, creativity lies in many different kinds of people. Needs and expectations range to multiple customer groups and having a diversity in the creation process allows an interdisciplinary approach to creating ideas. Services also include not just customers, but different groups from the provider's side from front and back office staff, and non-human devices. When a common language and goal of putting the user in the center is established, creation should happen collaboratively across different fields. This includes genuine insights from different user perspectives and stakeholders. By creating and ideating together, it gives a sense of ownership in the process of the service and allows for smoother interaction between the provider and the customer from going through the design process together.

3. SEQUENCING

When creating a service journey or concept, it is crucial to consider the timeline because services are dynamic and occur over a period of time. The timing, and rhythm may affect the mood of the customer and setting up a certain touchpoint can also have moments of preparation. Just like setting up a stage, creating a sense of expectations or anticipation builds the experience. Along with a well thought-out narrative and good preparation, a service journey experience should feel like a smooth and enjoyable stage performance. The customer is the focal point and the interactions with the touchpoints create the experience.

4. EVIDENCING

Although I express a service experience as being a stage performance, there are also many activities that happen backstage or remain invisible which are still a large part of the service. For these occurrences, physical evidence can represent a positive service moment, for example if an elevator is down for maintenance, having a sign to express when the service will occur or end, is a piece of evidence that triggers empathetic engagement through a message. Having a piece of tangible evidence can give service moments which may otherwise be thought as not occurring, have some.

4. HOLISTIC

Holistic "the entire environment of a service should be considered" Having a holistic approach to designing services takes into consideration the customer's physical and experience environment with attention to all their senses. Although it is impossible to consider all the aspects that contribute to a service, creating a holistic service designs with the intent to have a wider perspective to display a more vast number of scenarios. By showing the different scenarios and the system of the service design, it guides other stakeholders to see where the different disciplines intertwine and how it aligns

with the goal of corporate success. Although within a large corporation may seem complex, but linking individual elements together shows that in the end the common vision is to create success through better customer experience which is done from internal employee satisfaction, efficient integration of backend systems and technology and fluent frontline delivery.

Service Design in Practice

Already having a framework for service design thinking makes it easier to refer to when applying service design methods and practices. The five guiding principles of service design thinking helps shape and keep consistency when going through the phases of a service design project. The next part to consider is how a service design project is in practice and that is through four, iterative stages: explore, create, reflect, and implement (Stickdorn, Schneider, 2011). The following four stages are paraphrased from their book "This is Service Design Thinking," (Stickdorn, Schneider, 2011).

EXPLORE & DISCOVER

Stickdorn and Schneider write that the first step in any service design oriented project is about exploring and discovering the context by understanding the culture and goals of the service provider or organization. In this phase, it is important to gain perspectives from the organization and how they view service design and what role service design could play in the task at hand. The first task of a service designer is to identify and articulate the real problem from the customer's point of view by gaining insights from the situation from the side of current and potential customers. Then a service designer would take these findings and visualize them into real service issues and opportunities to present complex and intangible processes back to the organization in a simplified way.

CREATE & CONCEPT

After exploring the possibilities that service design could impact the organization and discovering the real problems, creating and generating ideas is the second stage. In service design, iteration is a large part of the creation phase, and often with sticky notes which allow quick and simple visualizations that can be moved around, grouped or removed. This stage often aims to weed out as many possible mistakes early on by developing solutions based on the identified challenges and including all the stakeholders. By having the multiple perspectives and ideas, concepts can be realized or removed quickly and iteratively, allowing the service design concept to focus on customers real needs, motives, expectations and also understanding the organization's own limitations on sticky notes on the wall for cross referencing.

REFLECT & PROTOTYPE

Although the intangible nature of services makes it difficult to produce physical prototypes, it is an essential step to reflect and test the ideas early on to gain feedback from experts or customers. By creating an environment that is as close to reality as possible, services can be tested and retested until the expectations are fulfilled. Some ways which service designers can reflect on their concepts is through interviews, and questionnaires. However, to gain even more emotional engagement, methods such as storyboards, comics, visuals, photos and videos can be used to create a deeper sense of empathy. Then to prototype the actual experience, methods such as role play and staging is often used to gain feedback. At each point of the stages, service designers can go back to retest, making the process not a linear, but iterative.

IMPLEMENT

Referring back to the first step of discovering the organizational needs and understanding of service design, the Implementation stage also requires heavy dedication and process of change within the organization. After thoroughly prototyping the concepts, and having the stakeholders as part of the process, the vision of the concept should be aligned to the service solution goals. If any problems occur during the initial phases of implementation, they should be resolved quickly and also evaluation. However, this stage relies more on the change in management and the process and putting the new service concept into action and having a unified idea of the goal. In this phase, a service blueprint is often a tool used to reflect and monitor the stages of the new service and also as a reference when putting the service into practice.

2.2.2 Design Toolbox

After considering the five essential elements that distill Service Design Thinking and Doing, the focus of this sub-section is to highlight the methods and tools used to accomplish service design thinking and doing and what that translates into practice through service design (SD) applications, tools and methods. In this sub-section I discuss the use of a Service Design Toolbox. A toolbox consists of a set of specific tools being used for a particular case or by a particular team to achieve a goal. Unlike a manual or guidebook, a toolbox does not function as a set of rules or instructions, but more of a framework to be facilitated (van Dijk, Raimajerks, Kelly, 2012).Creating a framework to explain design principles in a concise, structures and practical way is one of the ways design thinking can evidence and practice its methods (Reason, Løvlie, Flu, 2016). This could be from a toolkit for field research where the tools are focused on interview materials and probing to toolkits used for stakeholders and creating value in their business. A toolbox can aid in several phases of Service Design from Discovery, Exploration, Creation and Prototyping. For example, if the focus is all about the stage of discovering and gaining new perspectives, the designer would choose aids to develop insights and generating results for inclusive and empathetic results (van Dijk, Raimajerks, Kelly, 2012). Types of tools include: cultural probes, expectation maps, personas, design scenarios, storyboards, walkthrough, service prototype, service staging, co-creation, storytelling, service blueprint, service role play, customer lifecycle map, business model canvas[4].

A beneficial aspect about the toolbox over a manual is that it is flexible and iterative. The whole design process is about iteration, therefore there are no right or wrong types of tools if the results the Designer is searching for are met. I like to think of a toolbox a method to collect qualitative data. Reputable design forward firms such as IDEO, Frog and Nesta have toolkits that aim to advocate, encourage and exemplify design thinking and methods to

[4] "This is Service Design Thinking" by Stickdorn and Schneider (2011) and www.servicedesigntoolkit.org

familiar and new users. There are also an increasing number of service design specific toolkits[5] such as the one created by Namahn[6] , Design Flanders[7] and SPIDER[8]. These toolkits provide exercises, workshop materials and extensive methods to apply design thinking into a situation. When analyzing the material with the perspective of large corporates being the user group, there is room for interpretation to the tools if the user is unfamiliar with design methods. This could lead to misuse or misunderstandings, resulting in failure to accomplish their task. Especially when the target for large corporates is intended not just to provoke thinking, but design doing. Corporates decision makers are result driven and it is almost necessary that they have a piece of tangible evidence to showcase their findings or outcome of a task, which may not always be so clear during design synthesis (Kolko, 2009).

A SD toolkit provides materials, templates, and methods to improve an area of your service, or to collect user insights to co-ideate and define a solution (Service Design Toolkit, 2014). However, Lucy Kimbell, Director of Innovation Insights Hub at the University of the Arts London, makes a heavy critique on the over population of toolkits in the field of social design research and practice (Kimbell, 2013). Her argument is that the abundance of toolkits can cause issues in the actual design process (Kimbell, 2013). She questions the creation of design toolkits as a way for design to materialize their methods as artefacts through kits, tools and templates to perhaps enact a sense of professional practice that mimics the traditionally regulated professions like law and medicine, which also use toolkits (Kimbell, 2013). What I understand from these statements is that there is a risk of design being thought as a mere procedure and process that can be easily replicated rather than a discovery or a creative practice. Although her stand is from the point of social design, she does raise legitimate concerns and when reviewing her article, I did consider my own project and take on this. I agree with Kimbell when she states the risks of over producing toolkits which could be misused or create boundaries between users (entitling facilitators wrongly or giving false authority) but I refer to a blog written by Dan Winterberg from Cooper[9] entitled "The Secret to Giving Away Secrets," (Winterberg, 2016). Winterberg creates an analogy

[5] Service Design Toolkit: www.servicedesigntoolkit.org

[6] Brussels, Belgium based human-centered design consultancy: www.namahn.com

[7] Design Flanders promotes contemporary and high-quality Flemish design to companies, governments and the general public: www.designvlaanderen.be

of design to baking bread. His story is about a baker named Josey who owns a popular bakery and bakes really good, albeit expensive, bread. Although Josey's bakery is always lined up with customers, he also writes a cookbook insinuating that baking bread is easy. Josey not only sells the bread, but he also teaches people how to make the bread. Winterberg compares this to the methods of working at Cooper who sell design services to their clients. Now, what some individuals may argue 'Why teach people how to design (or bake bread)?" (Winterberg, 2016) implying that "if you teach everyone how to design (or bake bread), then no one will buy your design services (or your bread)" (Winterberg, 2016). However, that is the secret Winterberg is giving

> **"If you teach everyone how to design (or bake bread), then no one will buy your design services (or your bread)"**
>
> -WINTERBERG, 2016

away. His argument is that by sharing the process of bread or design, it makes others understand the process and really creates value for the product, but also helps customers realize the differences in the level of quality. As Josey writes in his book, baking bread is easy, but making the best loaf is not, just like design solutions. Therefore, in my own perspective of what I refer to a toolkit is much like how Winterberg describes selling how to make bread. Creating a toolkit or using one may be easier now that there are a multitude of templates readily available, and you may achieve some results with them, but there comes a point where good results, profitable results, and valuable results will be required and then that is facilitated by designers. Perhaps the abundance of toolkits that exist do make design appear easy, but the way I apply toolkits within the context of this thesis and my own realization is that it is not a template, but a framework; a guide that helps to visualize an intangible, sensemaking process. It is not a rule, or instructions, but guiding principles that suggest frame a way of thinking and working.

[8] Supporting Public Service Innovation using Design in European Regions: www.thespiderproject.eu

[9] Cooper is an American design and strategy based firm since 1992.

2.3 Applying Design Methods to Enable Customer Centricity in Business

Both the field of design and business are emphasizing the benefits of Design and methods as a way to stimulate innovative outcomes in the workplace (Brown, 2009, Martin 2009, Maeda 2015). That is because Design Thinking challenges traditional ways of thinking, and in the context of a goods or product dominant corporation where logic and reliability are the norm (Martin, 2009). Corporations use deductive and inductive arguments as the primary sense making process because of its logical guarantee of providing an answer from sound evidence (Kolko, 2009). This ignores conditions of "what might be" where abduction is thought of as the argument that may base their explanations from prior experiences, observation and supporting data (Kolko, 2009). And the issues with this is that it drains the creativity and innovation from a product of service. If you don't challenge the unknown, and follow a precise algorithm, nothing will change; nothing will evolve. That is where intuitive thinking which Martin describes as "the art of knowing without reasoning," (Martin 6, 2009) comes into play within an organization. On the contrary, Design thinking applies abductive reasoning to tackle a problem, which can be a prime tool that traditional businesses often overlook (Martin, 2009). However, these contrasting ideas can clash if not handled with balance. That is the case where Design Thinking is changing businesses and where the challenges arise; trying to introduce intuitive thinking to an environment grounded from analytical thinking. But how can one describe such a process or method as a single variable definition?

IDEO's CEO Tim Brown has described it as "...a human-centered approach to innovation that draws from the designer's toolkit to integrate the needs of people, the possibilities of technology, and the requirements for business success," (Brown, 2009). This statement is more of a business statement than

a definition, however it holds true to what design thinking aims to achieve. Many companies, and groups have their own methods of design thinking because many designers think uniquely. In a way, it is more of a process and a statement used to describe this intuitive and somewhat ambiguous process which tries to explain the "aha!" Moment in a product or service. However, for the sake of the thesis, I define Design Thinking from the standpoint I have understood and applied which stems from Brown, Martin and Kolko's references that design thinking is a process, but there are many options available to come to a conclusion. The basics of the process include a phase of inspiration or discovery, then narrowing down the target or goals, then creating a brainstorm, trying it out and failing fast and repeating until there is some satisfaction with the results. When you apply this into business other key inputs have to be considered like feasibility, business needs and customer needs. Not to mention technical feasibilities; we cannot always rely on creative ideas, but also need balance it with efficiency.

The reason I introduce design thinking here is that it is an important element in the process of a service oriented transition for large corporations. Technology can only take a product so far in competition, and experiences and a customer centric approach is a product that not only retains customers but is essential for sustenance in competition, especially in the manufacturing industry (Salonen, 2011). Therefore, applying new methods and using tangible goods as way to apply service provision is a shift in the way large corporations bring value to their customers. Design thinking fundamentally brings the customer, user, and stakeholder into the process of a solution to co-create and produce value in an experience. This is something that often is missing within large corporations which may use focus groups and formal processes of collecting what they consider to be qualitative data when perhaps only the surface of the problem is being scratched. To no surprise, it is often a task for service designers to initiate these ulterior methods for retrieving qualitative data and asking the deeper questions to gain a more empathic understanding. Open innovation paradigms indicates the importance and value of gathering ideas coming from both inside and outside the company (Vuorela, Ahola,

Aro, 2012), thus the reason to hire into consultancies. However, what internal teams enhance in the service sector is balancing the complexities which are inherent to the corporation, and understanding those business needs at a closer level.

However, tools and methods of clarifying the gap between design and business already exist. The service blueprint is a tool being used by many different fields. However, due to complexities of corporate processes and the scale in which business had grown, it is difficult to outline every possible route a service journey can take. However, I argue that it is an effective way to demonstrate a service experience, its feasibility and process to gain a big picture view of the service. I refer again to Shostack whose service blueprint maps an experience of a Shoeshine from both the service journey point of view, but also extracts the business value (Shostack, 1984). Her illustration of the service journey is a good reference to show the process and elements found in a service blueprint and how that can be translated into business outcomes. Although this example exhibits a linear process to a Shoeshine

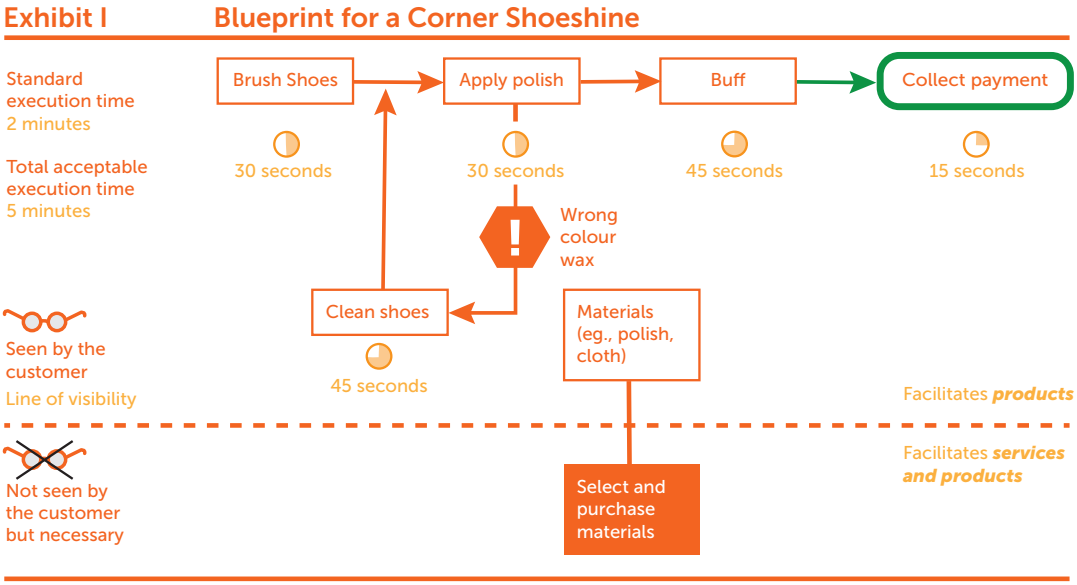


Figure 7: "Blueprint for a Corner Shoeshine" by Lynn Shostack (1984). *Redrawn*

service, I use these figures to demonstrate the translation between an experience to a profitability analysis to compare how to extract value and meaning from a service. Shostack disputes that a service blueprint can be a way to visualize and define a process with easy access for iteration before it is implemented through the example of a Shoeshine service (Figure 5). By mapping out potential journeys, it is easy to understand where opportunities

Exhibit II **Shoeshine Profitability Analysis**

		Execution Time		
		2 min	3 min	4 min
Price		$0.50	$0.50	$0.50
Costs	Time = $0.10 per minute	0.20	0.30	0.40
	Wax	0.03	0.03	0.03
	Other operating expenses	0.09	0.09	0.09
Total costs		**$0.32**	**$0.42**	**$0.52**
Pretax profit		**$0.18**	**$0.08**	**($0.02)**

and needs between the service provider and customer exist, but this viewpoint on the customer's relationship and interaction. Yet, managers in the business field tend to disregard using judgment as an approach for verifying solutions because it is a less mechanical approach (Shostack, 1984). What is valuable from the profitability analysis (Figure 6) is the relationship between the service, something intangible, and the numerical value. As an important tool to create better services, a blueprint provides more precision than verbal definitions, allows the company to test assumptions and prototype a delivery, encourage creative and preemptive problem solving and can greatly decrease potential fail points (Shostack, 1984).

In the following sub-sections, I elaborate on the what design can offer

Figure 8: "Shoeshine Profitability Analysis" by Lynn Shostack (1984). *Redrawn*

as the bridge of art and science, intuition and analytics, exploration and exploitation that not only identifies statements to be true or false, but tries to understand and identify the process in which that statement was made (Martin, 2009). The greatest challenge that Designers face within the corporate environment is that is not the traditional way of thinking and heuristics of the company are left in the hands of executives who may not delve into any unknown or mysteries but make decisions based on formulas, models and a process based on reliability (Martin, 2009). However, the only way Design can be communicated and fully understood is through experience, creating prototypes and testing them. This lack of experience that decision makers and executives of a large corporation miss is exactly what hinders their ability to experience what a designer observes, how they interview, probe and synthesis the hidden dimensions of their user to co-create and validate their needs and pains (Martin, 2009).

2.3.1 Service Design Working with Business

The new parameter of 'customer service' as an important variable was formally introduced by Treacy and Wiersema in 1996 adding a new dimension that combines operations, market and customer point of views (Martinez, Bititci, 2001) creating new value propositions within the business sector. Martinez and Bititci elaborate on the terms "hard" and "soft" values as descriptors in the value matrix (Martinez, Bititci, 2001). Hard values focuses on the production and tangible things within an organization which can be easily measured, whereas soft values focus on the organization's brand and image and the realm of intangible things such as emotions, experience and management (Martinez, Bititci, 2001). Recognizing the variable of soft values and customer service is shifting organizational strategies from a primarily hard and product based by giving value and attention to soft values, steering future ambitions into a service driven market.

The use of service design (SD) not only help challenge decisions makers to reconsider the future of market growth (Mäkijärvi, 2015), but also ties in directly to the opportunities of customer centricity. Livework has recently published a book entitled Service Design for Business where the authors highlight three contributing factors to the increase in SD methods for business in the twenty-first century. The three major factors are economics, social factors and technical growth (Reason, Løvlie, Flu, 2016). In the economic trend, services are being valued as additional benefits of supporting customers for product loyalty and seen as more of a layer to add value to manufacturers and not replace their previous situation or product (Reason, Løvlie, Flu, 2016). Within the social trend, customers have increased expectations from market economies and expect more with the rise of better customer service (Reason, Løvlie, Flu, 2016), and not to mention the accessibility of social media as a factor in sharing experiences and feedback puts more pressure on companies to perform better. Finally with technical enhancements, and the

digital revolution, some services are shifting from human to human delivery to human to technology where the customer can rely on more self-service interactions with the service provider (Reason, Løvlie, Flu, 2016). With the rise of these trends and the aforementioned reasons of competitiveness in the marketplace, the need for SD methods for traditional companies grow, but the way that large corporations use these methods differ in terms of how they use and cooperate with SD.

The two specific focus areas of how Service Design enters organizational structures that I focus on in this chapter are: consultancies and in-house. Each perspective is being used by large corporations and there is pros and cons to each, but the purpose of introducing the three trends is to explain how the different approaches affect long term decision making and to emphasize the unique challenges and rewards cooperating with service designers can bring for the corporation. To gain a better perspective of these two different backgrounds, I interviewed two senior level service designers from the oldest service design agencies in London, England, which I explain in more detail in the case study chapter 3.0.

2.3.1.1 Service Design Consultancies

Service design (SD) consultancies have first and foremost, freedom of choice. This is one big contributing factor that differentiates them from in-house service design teams. This freedom of choice allows consultancies to have a broad change of experiences and projects allowing an abundance of different insights. Consultancies are not entitled to one industry nor do they have the pressure to pledge allegiance to one company. They have also the benefits of providing a cross-disciplinary view which can actually be advantageous (Bodine, 2015). Agencies also able to innovate in different ways because they are not controlled by other work streams to the extent of an in-house team. This allows them to be constantly up to date with the latest trends because they are actively applying or even starting them. By remaining autonomous, they offer an unbiased outside-in approach to their clients, when the client might often be blind to their routines. This is one of the greatest values that agencies can bring, and often times why large corporations will cooperate with agencies even if they have their own teams – to gain an outside perspective.

2.3.1.2 In-house Service Design Teams

An in-house team is one that is formed and maintained within a company as its own department. Due to the close relationship with the rest of the organization, in-house teams face other, unique situations. The focus on this section is to examine, investigate and compare how other in-house service design (SD) teams feel and how it is presented in literature. As mentioned earlier, it is becoming a popular choice to form an in-house SD team, however,

what is not as often widely known are the challenges that could arise for the SD team members. Aviv Katz (Figure 9 redrawn to suite the graphic style of this these) uses a seven stage scenario to describe the innovative culture process within an organization as a guide for in-house design teams. The stages were: skepticism, tokenism, curiosity, experimentation, commitment, pushing boundaries, and new normal. He lists the stages and what in-house SD teams can do to pass those stages. In many ways this illustration shows the pros and cons of each step very accurately and is able to visualize how the process of incorporating a service design team is within a large corporation. From the initial phase of doubt due to the weight of status quo and old values, service design introduces new language and methods to counter balance corporate norms to create the final stage of a "new normal".

As in-house becomes a more popular option, designers from in-house teams are contributing more openly about their experiences and suggestions for a more effective in-house working environment. Touchpoint magazine, published by Service Design Network, has an issue regarding this very topic. Amongst the articles, I find this statement particularly truthful for successful in-house design work: that an internal SD unit should keep thinking like an external agency by distancing themselves from everyday procedures of an organization (Mang, Fischl, Marlovits 2015). The authors go on to say that the SD team should avoid "organizational blindness to keep focusing on the customer's' viewpoint," (Mang, Fischl, Marlovits 19, 2015) which is often a big struggle when working very closely with internal stakeholders. It is easy to become influenced by the company's goals, which can overshadow the design and customer experience goals.

One of my main sources of guidance and support comes from Paula Bello. She not only helped build the SD team within KONE, but also opened many connections within the team and helped me personally to grow as a designer. Bello is also actively involved in the Service Design Network where she has connected with other corporations to discuss SD. Her conclusions about SD are drawn from her experiences learned at KONE. For Bello, she explains the initial steps starting the in-house team as starting a movement

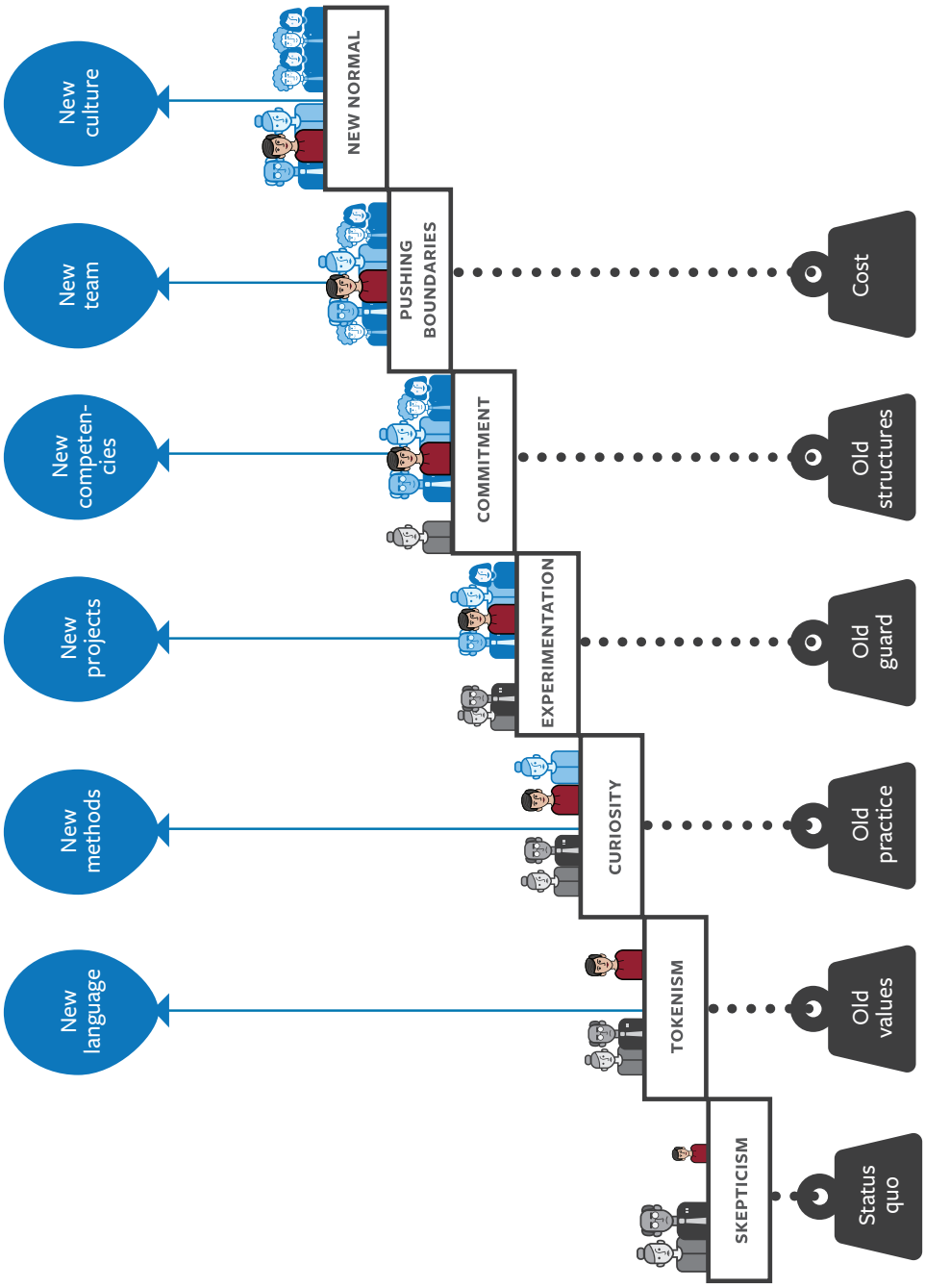


Figure 9: "The Seven Stages of Growing and Diffusing Design-Based Innovation Culture" by Aviv Katz (2016). *Redrawn*.

internally and collecting allies from technology and business (Bello, 2015). Within a large corporation, small pilot projects proved to be a good entry point to gaining the trust and create engagement with stakeholders, which is a method both Bello, and Mäkijärvi from Nordea use to demonstrate SD capabilities internally (Mäkijärvi, 2015)(Bello, 2015). By creating an experience and delivering its impact with figures and feedback, a SD team is able to gain supporters. Bello also refers to emotion as a method of conveying the story from the customer's point of view because it gives insights to internal employees who may not ever face a customer. To evaluate the readiness of SD in any organization comes from understanding the readiness of accepting a design approach, engagement of top management and spotting the most idyllic (in terms of success and entry) place to test.

Besides the practicalities, there are many benefits of starting a SD team in-house. Having a design team in-house allows a longer and closer relationship within the organization rather than hiring a consultancy, which may be project oriented. Therefore, having an in-house teams reduces the time it can take to start a new project. Even after the project, the knowledge remains inside and can evolve with the company (Mäkijärvi, 2015). There is no need to find suitable agencies or make negotiations, the resources are available to begin the initial stages without delay. Not to mention that by keeping the resources internal, the company is able to create a pool of materials of customer insights and knowledge to speed up the process of future projects (Mang, Fischl, Marlovits, 2015). The team is also equipped with past failures and successes and this foundation can be beneficial for supporting new projects or decisions.

2.4 Combining Design and Business

Despite the turn to customer centricity, the design challenge in this section tackles is the process of introducing design in the business context and why the desire to incorporate design may come easier than actually applying it internally. Salonen, who writes about service transition strategies for industrial manufacturers, explains that the high potential for customer value solutions is not as easily implementable because the transformation affects nearly every aspect of the way businesses perform from business strategy, to capabilities, organizational structure and culture and employee mentality (Salonen 2011). When a traditional, large corporation is disrupted by a non-conventional and liberal way of thinking, structures and processes have to make adjustments. This disruption is what I refer to as Design. When you consider organizational challenges like language and terminology barriers, different agendas, silos and workflow (Strategy, 2004) there becomes greater bottlenecks to innovation and change, making a focus on Design hard to accept or perform. This is often due to Design having less tangible or organized outputs. The measure of success is not as straightforward. However, it does not mean that Design lacks value or significance, just that it can sometimes be difficult to measure.

2.3.1 Service Design Working with Business

The idea of working without organizational boundaries was pioneered by CEO of GE Jack Welch already 25 years ago when Welch was convinced that with the speed of globalization and innovations in technology, corporations would also need to adapt through changes in work culture through shorter

decision cycles, increased employee engagement and collaboration (Ashkenas, 2015). However, boundaries still exist in some corporations and is what I refer to in this thesis as "the silo effect". This is something that I have mildly encountered in other design oriented agencies, but when escalated to the scale of a corporation, did not fully realize the barriers it could cause within an organization. Even though most medium to large sized corporations are broken down into departments, the definition of a silo emphasizes when those groups of employees enclose themselves to their specific work unit and perform autonomously within the organization (Select Strategy, 2002). There are many factors that lead to silo formation such as common objective, proximity, incentives, and subcultures (Select Strategy, 2002). The result of creating individual silos results in communication barriers, depleted cooperation, and narrowing of resources (Select Strategy, 2002). Especially during the ideation phase, if a service designer must verify with different workstreams, the situation could be that the designer must go from one silo to another to extract the necessary information (Figure 10). Although it is

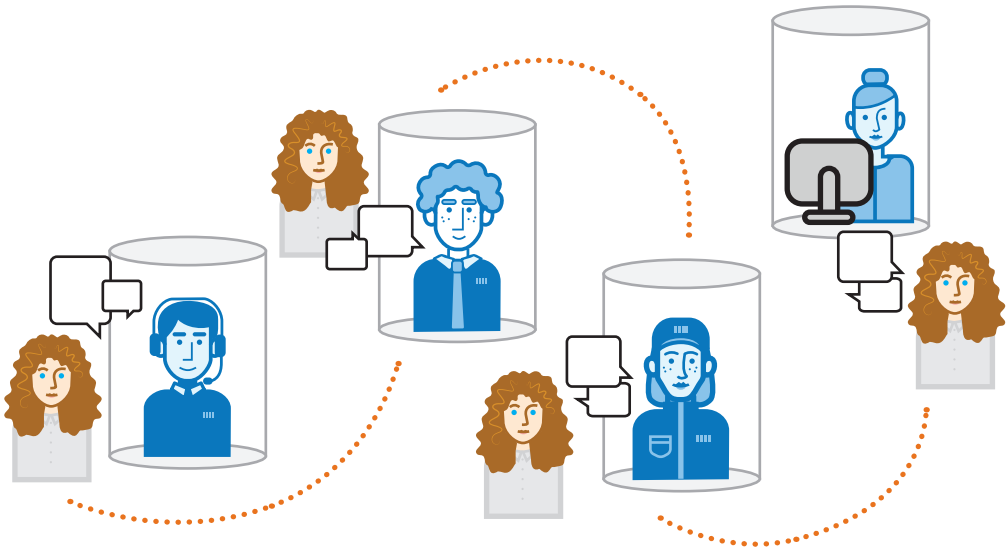


Figure 10: Going from silo to silo

difficult to avoid, there is possibilities for change, which requires a heavy amount of management commitment. It is a cultural change that has to happen, and this often does not happen overnight. In the case of GE, CEO Welch has been an advocated of "boundaryless organizations" as a way of working to bring people together from different levels, roles and locations to collaborate in problem solving and decision making (Ashkenas, 2015). However, in the case of KONE, it seemed that the work stream for previous project could work as individual departments which would collaborate when needed, but when you introduce a team such as KSD, it was a whole new way of collaborating that really challenged the silo situation (Figure 11).

Figure 11: Ideal work situation, no silos, just cross-disciplinary teams

2.4.2 Creating Visibility in Value

The lack of visibility also applies when looking at datasets, which often fuels many decisions made within large corporations. There is a gap between looking at big data, a term to define quantitative data produced through a vast amount of datasets, and what is referred to as thick data, which addresses the meaning behind big data through visuals and analysis and also a form of qualitative data (Wang, 2013). Traditional corporations and decision makers rely on facts, evidence and hard values will especially find it difficult to take a risk into a field that is not measurable through numbers, making accepting the significance of soft-values and design thinking challenging. Organizational culture is difficult to define is made of "values, norms, rituals, language, social structures, material objections, and environments," (Katz 21, 2015).

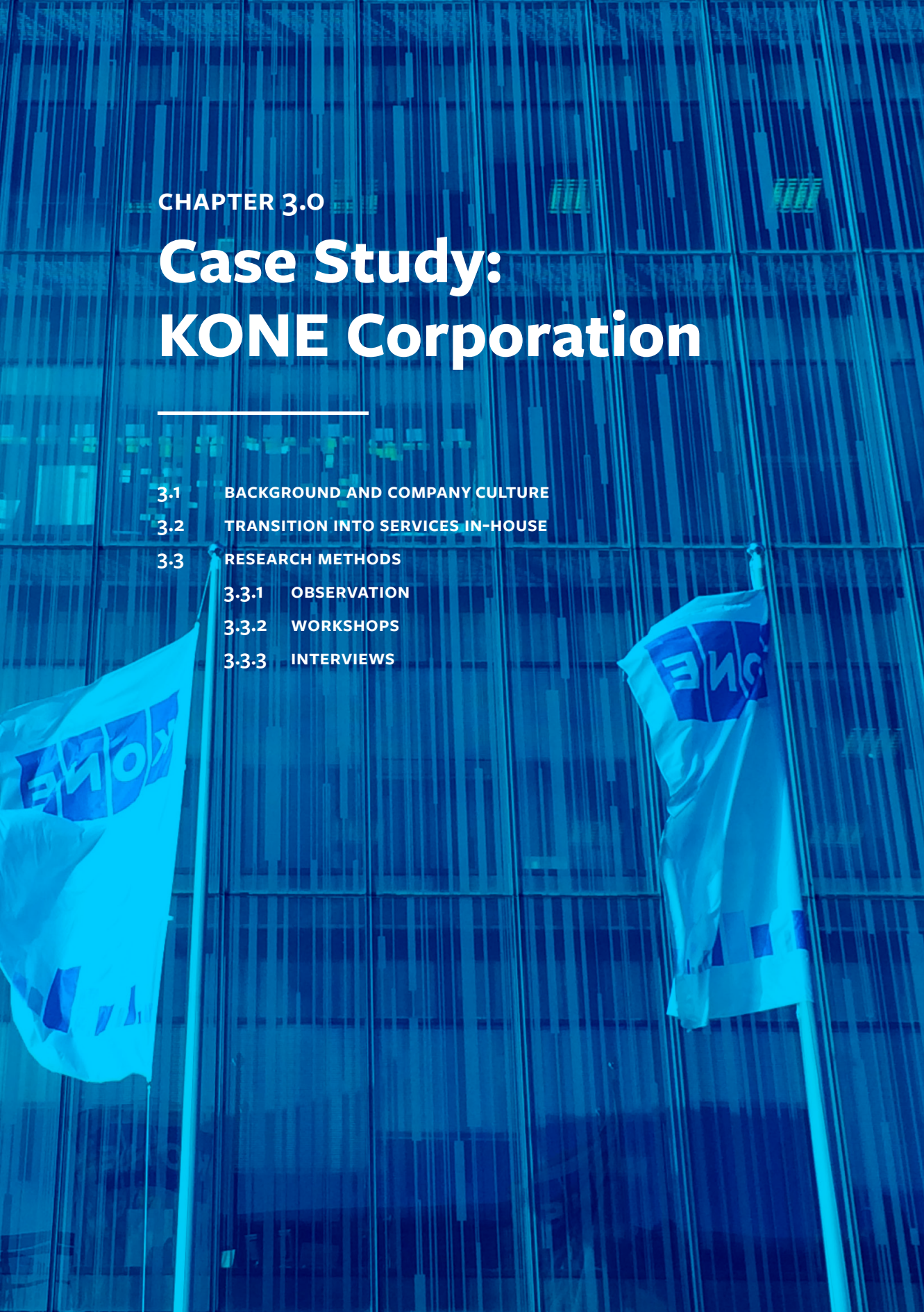
Values are a fundamental essence to how an organization could align their goals and direction (Martinez, Bititci, 2001). One way I mentioned earlier is that the economy is changing, and therefore it is affecting the way corporations create and manage their value propositions. This is demonstrated through the increase and acceptance to design thinking within organizations, but also acknowledging the need to create value for different shareholders, customers, and also internal employees (Martinez, Bititci, 2001). This lead to the Value Matrix by Martinez in 1999 which provides a framework of "soft" and "hard" values. In business terms, it creates a framework for measurable value such as technology, products and processes, demand, innovation, data and quantitative results in comparison to intangible values such as brand image, marketing, sales, and feelings (Martinez, Bititci, 2001).

> **"It [organizational culture] is made up of values, norms, rituals, language, social structures, material objects and environments."**
>
> -KATZ, 2016

2.4.3 A Shift in Mentality and Management

Besides recognizing value, corporate culture is another reason why design thinking might not be understood immediately or accepted by employees. This is related to a challenge in management where shifting to a service based mindset requires new capabilities and personal development (Salonen, 2011). Although there are some willing to apply service-centric methods, like decision makers or project managers, ultimately it is up to the individuals to decide to accept this change or not. As hierarchies are still valid in corporate environments, this top to bottom approach may take longer for employees to have the knowledge, skills and motivation to change (Mahraj, Mrad, Vandertuyn, 2015).

When the move from production oriented markets to service oriented marketing occurs, it shifts the focus of creating products to focusing on the needs of customers and users (Kimbell, 2011). However, it is important to emphasize that transforming an industrial company to focus on customer centricity is not a way of replacing product and good exchange, but as an enhancement to co-product value with the customer (Salonen, 2011). This requires transforming the expectations of a customer interface from purely a goods based transaction to one where the product serves as a touchpoint for value and service provision to the customer (Salonen, 2011). Services should be seen as a layer on top of the product, and not a strategy to overcome product innovation and manufacturing. Infact, the importance of implementing service selling logic is to create co-production of value with the customer and create meaningful and tailored solution that meet real customer needs. Clients not only want and expect credibility from their manufactured, but also want to benefit from the supplier's expertise and the best way to do this is to receive direct service derived from the company's internal expertise of both their products and process (Salonen 2011).



CHAPTER 3.0

Case Study: KONE Corporation

3.1 Background and Company Culture

KONE Corporation and their in-house Service Design Team in R&D. KONE is Finland based global leader in the elevator, escalator and door industry, established in 1910, with an annual net sale of 8.6 billion euros in 2015 and close to 50,000 employees worldwide. (KONE website 2016). Despite coming from a heavily product based history, in 2009 KONE's sales from services were roughly proportional to the sales of their new equipment (Salonen, 2011). The realization that technology is so mature and the need to think beyond technology to innovate is quoted by a Vice President of KONE in Salonen's paper "Service Transition Strategies of Industrial Manufacturers," (Salonen, 2011). With this in mind, KONE has made real dedication to design by building their own design competence with a focus on R&D as a key strategy (Bello, 2015). This not only included a KONE look and feel, but also intangible areas such as spatial and user experience. Their vision and strategy regarding services focuses on "People Flow®" experience, which aims to improve the flow of urban life through understanding the movement between buildings and destinations to provide a safe, convenient and reliable journey.

People Flow® experience, Copyright © KONE Corporation

3.2 Transition into Services In-House

KONE has initiated an in-house service design team in the R&D department in September 2014 The transition to a service approach is heavily backed by their increased focus on product and customer lifecycles as a source for product growth a more sustainable and, longer and higher profit margins (Salonen, 2011). After small, but successful prototypes in advocating service design methods, a movement towards service design became much more approachable and acceptable. This gave fuel to continue working on bigger projects and more service designers, which is when I entered KONE as a Service Design Trainee.

I joined the Service Design team in March 2015 and was able to gain valuable insights on the initial challenges faced for the team during the kick off of the first major service project. During my 8-month traineeship, I first handedly experienced the miscommunication, misunderstanding and effort KSD had to endure coping with organizational structures and processes, empathy, silos, feasibility constraints, backend limitations and layers of internal management that are common in working in a large, global organization. During this time, I was a member in the final stages of delivering a service design based project, which I refer to as ProjectX.

3.3 Research Methods

In this thesis I used a mixed method approach that combines: participant observations, literature review, interviews, workshops and design research and conceptualizing. The starting point of my research was data collection through observation. Before I realized the topic of my thesis, I was participating in the team as a designer. When the thesis topic became clear to me, I began to observe covertly by making notes on my daily activities and processes. My observation style was direct because I was actively watching and evaluating the processes, behaviour and interactions as they occurred around me (Taylor-Powell, Steele, 1996). From my observations I identified key individuals due to their role in the organization, knowledge of their field, and willingness to participate to conduct semi-structured interviews (DiDicco-Bloom, Crabtree, 2006). The interview questions were created from my initial observations and also to probe the individuals to gain a more descriptive explanation of their role, their daily activities (perhaps the ones I do not see or encounter) and the kinds of tools they use. Finally, the last group is the Service Design Team at KONE. Having worked closely with them and as one of the members, the insights which sparked my curiosity were their frustrations and needs. With this information, I use methods of design thinking, service design thinking, abduction and design synthesis to organize my findings.

Aside from first hand experiences and my time working at KONE, part of my research comes from the aforementioned background research. I combine a source of inside and outside knowledge by looking into literature and design research, but also talking to other service designers outside of the organization. Therefore, I visited Service Design Consultancy in London to get the opinion of two senior level Service Designers to complement the experiences and observations research. The literature component emphasizes

the discussion and theories behind Service Design (SD) and Design Thinking (DT), while the design overview is an analysis into some methods, tools. The results and findings are compared and contrasted to the results or realizations I have made from my experiences at KONE.

My disclaimer for this learning process is that working in-house is like an ecosystem and there has to be balance, and extensive negotiations. By no means do I want to argue that Service Design Methods and Tools are the best or most efficient way for large corporations to adopt into their routine, but merely to outline the differences that are present to understand where the challenges come from. What I want to offer with this thesis and case study are KONE is a reflection of change that has already occurred and the possibilities of their bright future with an in-house Service Design Team addition to their R&D department.

3.3.1 Observation

The reason observation is such a key element in my thesis is because my topic was inspired through my experiences working in an in-house service design team. As I integrated into a team that is so unfamiliar and new in the corporate environment, I first handedly faced the struggles, trials and tribulations of trying to build and sustain a Service Design Team in-house. When this Design challenge became clear for me, I began to covertly observing the processes and daily activities to actively engage as a researcher. The method of using a case proved to be a good way to observe the complexities of a real-life phenomenon and organizational change and participating within that reorganization to gain a deeper understanding and have concrete evidence and references in developing my own ideas (Locke, 2010). The focus of the observation has a few key points and I have listed them here as research questions:

- How are Service Designers and Service Design understood by other stakeholders within a large corporations?
- What are the tools and methods practiced by other work streams? How do they differ from Service Design methods and tools?
- What are the daily activities, protocols and processes within a large corporation?
- What are the needs, goals and pains of other employees Service Designers work with and how can they be addressed?

3.3.2 Workshops

Creating, conducting, facilitating and co-creating with workshops is one of the main ways Service Designers gain an initial understand and get to know their stakeholders. Being part of the Service Design team, I was aware that there were some challenges being faced daily and some roadblocks in our work, so I decided to create a workshop to create a systematic and organized time to let out the frustrations and find the hidden opportunities.

Conducting a workshop felt very natural and easy for me, and for the Service Design participants. There was no need to create a formal structure, just a topic for discussion, a space and a timeframe. The focus of this workshop was on the individuals. I wanted to gain an individual perspective on a topic that is often grouped together. The team itself is diverse and each individual has different needs and I wanted to hear them.

The workshop was categorized mainly on how the Service Designers viewed themselves and their interpretation of how they felt other stakeholders and employees viewed them. It is an inside-out, outside-in perspective. Whether these statements were true, false, valid or relevant, it was my focus to generate the feelings, discourse and challenges faced daily to see how they could be overcome in the future or even in the present.

The first ideation poster had the topic "besides service design I am…" which was aimed at getting a deeper understanding of the individuals I work with besides their "role in the corporation". Who were they personally? What kinds of skills do they have? What were their goals? What did they enjoy doing most? What have they done before? As discussed earlier, service designers are multidisplinary and the team at KONE is no different.

The second topic is revolved around what other stakeholders and work streams thought the team did and what they really had to do besides Service Design. This is uniquely inherent to an in-house team because there were

processes and exterior challenges that came not from their line of work, but just being in the corporate environment. For example, some individuals whom were not familiar with Service Design may treat a Service Designer as a person with many post its. This one time resulted in a Service Designer feeling like a secretary because a colleague asked them to take notes and put them on post its. Therefore, I wanted to make it clear and concrete what Service Design is not, what Service Designers do not do and how they are misunderstood sometimes by other work streams.

The third poster focused on their goals and wishes. Carrying off from the previous workshop, the aim to ideate what the Service Designers would like to do in the future, what kinds of projects interest them and where they see their role evolving in the corporation. Especially in R&D, it is essential not just to keep up with trends, but forecast the future trends as well. Therefore, having a vision or future goals were an essential way for the team to roadmap their own wishes, goals and aspirations for the future. Topics not only included projects that they would want to be involved in, but also who they would want to collaborate with in the future to keep supporting innovation. In previous observations I have noticed that having an outside-in approaches help us stay relevant and fresh and applying this more in the future was a topic that was appreciated, so with the workshop it was a chance to think more concretely about specific groups, organizations, companies, startups and agencies would be the most supportive to the team's own aspirations in the future. My objectives were:

- Gain insights on KSD team to find their needs, experiences, struggles
- What roles do you play in organization?
- What skills do you have? What roles do you play? Who is in your team?
- What skills do you have not directly related to SD?
- What roles do you feel like you have?
- What does your ideal team look like?
- Who from the outside do you want to work with?

3.3.3 Interviews

Interviews are a method use by researchers to gain a more individual perspective on a topic, to clarify any bias or gain a personal understanding. For this reason, I interviewed other work streams to gain a deeper perspective on their needs, tools and methods of work and ways of working. This set a more even grounds for organizing my own synthesis as being a Service Designer, as well as gain an opinion beyond my own silo.

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I interviewed one decision maker at KONE, and three software developers and one visual designer from an external company working alongside KONE. These individuals are working closely with the Service Design team and are big contributors for projects we collaborate on within the company. However, these individuals also come from different background, and have different methods and tools for completing their daily tasks, as well as different agendas. They also appear at different spectrums of the Blueprint and holistic picture of a project. To gain a deeper understanding of the intricacies within the organization, it was necessary to work and talk to other stakeholders.

My objectives were:

- Find out more about their personal background to gain empathy on their way of thinking, learning and doing
- Understand own process and daily tasks, goals, tasks, etc
- Who/ what roles are they used to working with?
- What their ideal team looks like
- Discover tools and methods they use on a daily basis, what do they prefer? Which do they struggle with?
- Their preferred way of working, what has worked, what has been challenging working in a corporate environment
- Other painpoints in working in corporate environment
- Challenges faced within their role in the organization
- What does “service design” mean for them
- Where does service design fit in relation to their work? Where is it?

CHAPTER 4.0

Analyzing the Findings

4.1 Observation Insights

The first point of observation for me was working in a corporate environment - so understanding the physical environment and corporate behaviour around me. I personally struggle with following strict rules, hierarchies, linear processes and even understanding why certain decisions have been approved due to my limited experience in working in a corporation. Within the corporate setting, there are many regulations and security measures that employees encounter on a daily basis. Tools and processes employees are familiar with have to be pre-approved and aligned with the corporation's agreements and embedded into the systems in which they use. Due to the high level of security, confidentiality and backend system alignments, many of the equipment being used was targeted towards non-design related work. Therefore, my first challenge was trying to understand the context of my work environment and learn the rules and tools to complete my own tasks.

Another major observation I encountered were the two P's: Process and Protocol. Within a corporate environment, the process is usually streamlined. Each department is responsible for a set of actions and their goals, KPIs and work depends on the department's success. It seemed that each department had their own agenda, which aligned with the company's success, but at all different angles. Much like a clock, each part was responsible for a different part of a successful operation. In contrast to a smaller studio setting, the process would be much more open and less formal. Each department tends to work closely together and tasks can often overlap. Even when speaking with the service design studio, a question regarding project management was asked and the response was that each designer was responsible for their own project and there were not many managers in between them and the client. Each designer would be responsible to participate in the progress of a project and understand the big picture. Service Design especially is progress and not a solution. It focuses on the process from start to end and beyond, not

as a waterfall technique of going through one patch of work at a time. This is a big contrast to the corporate world where each project has several layers of managers and responsible agents for decision making and planning. This comes to no surprise as management is easier in smaller numbers and within a corporation with hundreds and thousands of employees, some standards need to be set into place to optimize resources and efficiency.

Communication within a large, corporate setting was also another focus of my observation. I paid careful attention to between different departments, and how communication was a common challenge for individuals with different backgrounds and goals. This is due to the fact that each individual, including myself, comes from a different reality with personal values, ideas, priorities and preferences. It became evident that within a corporate environment, some individuals may be so focused and skilled in their area of expertise that having empathy or understanding for another department was not a priority in their own daily tasks. I could relate to this because as a Designer, I want to focus on Design and feel secure that another individuals, for example in development, would be able to explain to me why a certain feature or idea could not be implemented. The challenge for me at this point was to find the balance in the level of empathy departments should have with one another. I wanted to investigate how to acknowledge what others do without losing the focus of your own work.

Despite my observations regarding the corporate environment, another activity I was observing and participating in was the service design team in-house. Despite the different tools and methods being used within KONE, the service design team persistently made steps into clarifying the design decisions and directions taken. KONE service design (KSD) team had to keep the context of their work environment in high regard when completing their own tasks, but also in communicating design solutions. Therefore, I focused on how KSD team used service design methods to communicate to other stakeholders, what aspects worked best and which could still use iteration.

As important it is to critique aspects of a design challenge, it is also beneficial to build upon concepts that have been tested and proven. Some of

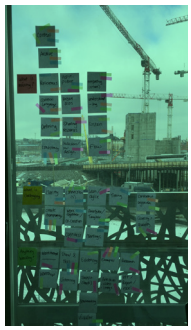
the methods which worked very well in communicating service design were: visualizations of the service, examples through scenarios and storyboards, walkthroughs to reflect on the design stage at hand, and photo and video materials. Since many stakeholders working in the company have had little experience in customer facing situations, bringing the voice and emotions from the customers leveraged in explaining choices KSD team made, but also to gain empathy from other stakeholders. One guiding principal KSD team had been to "show and tell" which was an important method to convey the customer's needs and expectations from their point of view.

Evidencing the work done by KSD team was through artifacts such as a service blueprint, product roadmap and small prototypes also worked well in concretizing a service-based solution. KSD team also included key stakeholders in important milestones of the service journey and also co-created with them either through workshops or meetings. Many times the service designers met with other work streams to gain feedback on their proposals, based on customer needs, to align them to the company's capabilities. This proved to be one way to work together, although it was difficult to only have moments of time to reflect rather than include them through the entire process. That would be one area that could be iterated in future projects, to include stakeholders throughout the service design process. Besides these meetings for alignment, KSD team also created service walkthroughs, similar to an open gallery, to bring in other stakeholders to experience the stages of the service to include them in the next iteration. It was a drop-in session, which helped cater to the busy schedules of the individual stakeholders.

The insights I gained from observing the environment around me gain me a deeper realization that organizational change truly is not a process, which can happen overnight and would require small changes in the right direction. In the case of KONE, I could already see there were some small victories and steps into the service and customer oriented direction, therefore I took what I considered to be "working" into the context of developing my own design proposal. I analyzed what has been successful to improve them in the future

development of in-house service design teams. Another personal aspect I had to consider and still have to consider is that service design is also just a small part of the organization and it is not the focus. Therefore, the energy and time KSD team put into being understood could be relevant to other departments as well. My own bias is that service design is my priority and communicating the KSD team's goals is not the same goal as other stakeholders. As important as this topic is for me personally, I had to keep in mind that individuals working within a large corporation each had their own priorities and could not devote as much time or energy in service design, so considering a feasible way of communicating and collaborating within a corporation was also something to deliberate.

Figure 12 displays a rough version of how I organized my insights from post-its to a Trello[12] board. I created three cards to outline the categories Missing, Challenging and Working then inserted the key words. Later, I tagged them with different colour labels to identify which tools would fit with those key words. This is elaborated in sub-section 4.4 Summary of the Findings and Insights.



[12] Trello is a collaboration tool that organizes your projects into boards

Photos of my process work

Figure 12: Insights organized on Trello

4.2 Workshop Insights

In this section, I list my key insights from the workshop with the KONE Service Design team. The workshop was aimed to generate ideas, share experiences and struggles, find opportunities and also be used as a time to share with one another how each person envisioned an in-house service design team. The workshop had three main topics to explore:

1) Understand the skills of each individual and their background, how they apply these skills as a service designer and other skills they have which they wish to use more in the future
2) Discuss each person's role within the organization as an individual and service designer. Discover any misconceptions, roles they enjoyed and did not enjoy. How do they want to be seen and understood by other work streams?
3) How do they see their team outside of the KSD team? Who do they collaborate with and who do they want to collaborate with? Who is missing from their team and how are teams formed?

POSTER #1

Many different skills are listed during the ideation phase of the first poster. Each service designer had a unique history and personal interests that leveraged their work skills. I wanted to probe deeper to what each person felt were core skills for service designers to possess. Some skills they felt were essential for service design were: problem solving, keeping consistent, storytelling, facilitating, having a sense of humour, persuasion, being a fast learner, detail oriented, being persistent and being able to speak the language of the customer. Some skills they felt were essential, but missing were: imagination, role playing, prototyping, and knowing when to stop was sometimes considered a struggle or missing skill at times.

The reason I asked about their skillset was to understand and reflect on why service design might have misconceptions. It seemed clear to me that due to the various skill sets service designers have, it may appear that there is not one clear focus. Service designers are what we coined the term "customer police" however, the in which we present ourselves or perform our tasks are not as traditional as other roles. A painter paints, a developer codes, but a service designer? They have many entities and their skills, much like a service, are better experienced than explained. Referring back to the design synthesis process, sensemaking of a design can appear messy and complicated to an outsider because it is not a stream or linear process. This is similar to the situation in a large corporation where other work streams are not used to working on the walls, floors and big prints. They may view the KSD team's process as messy or disorganized because it is unfamiliar. This is where humour plays a big role and letting things go because to persevere as an "outsider" within an organization, it is important to be able to know when to let things go and when to use humour as a method of therapy.

POSTER #2

Much like the skills service designers are equipped with, the roles they play are just as plentiful. The second poster focused on the roles which they felt were relevant to service design, and ones which may appear like service design, but is not. Some roles and personalities service designers agreed they associated with were: bridge builder, mediator, humanizer, facilitator, researcher, advocate, and simplifier. They roles were applied when working with other work streams and also customers. Perhaps when the term "service design" sounds unfamiliar, it is the Trojan horse that service designers use to explain what it is that service designers actually do. Some roles which service designers felt they are associated with, but did not necessarily relate to themselves personally were: tester, aligner, graphic designer, systems engineer, beautifier or graphic designer, and secretary. The biggest painpoint of having misconceptions about roles within a large organization is being asked by other

colleagues to do a task that is simply not your job. Not only does this cause miscommunication between individuals, but having to perform tasks outside of the role of service designers takes away precious time on actual tasks at hand, and only grows the false assumptions about what service designers might be. It was important to outline these roles because large organizations also depend heavily on titles when organizing teams. Therefore, by outlining appropriate and inappropriate roles, the objective was to create a common agreement on what and how to explain to other work streams what it is that service designers do.

POSTER #3

The last poster was aimed towards future ambitions and goals for the team, where did they see themselves in the future? How could they grow customer centric solutions in-house and share their methods and practices? How can they build their identity? Ideating future plans were easy because they did not need an action plan. Since KSD team is part of R&D department, I felt it was essential to think of the future and innovative solutions. R&D should not just be following or settling into trends, but starting them and prototyping them. Therefore, it was important to gain insights and future goals and possibilities. For the KSD team, collaborating with different perspectives was a priority. Working with startups, or universities would be beneficial for staying current in the design world. KSD team wants to KONE to be a leader in providing the best service experience solution, and therefore wants to gain outside-in perspectives to not be weighed down by corporate culture or organizational structures. Collaborating with different individuals and cross-disciplinary work is one way to gain new perspectives and KSD team seemed eager to apply more open and innovative work in the future.

Overall, the workshop proved to be a way for the KSD team to align with one another and discuss service design in each individual's own terms. Since there are so many associations with service design, the workshop proved to be an effective way to reflect on the current status of the team working in-house and future potentials for growth.

4.3 Interview Insights

DECISION MAKER

To gain a more in-depth and personal understanding of how the process of decision-making and management function at KONE, I interviewed a key decision maker from the business side of the operation. To keep his identity confidential, I refer to him as Leo in this analysis. Leo has a background in engineering and several years experience in the service sector of business and operations. He is known as a product owner and was a key stakeholder in ProjectX.

During the interview, I was keen on gathering information of process, motives and also his opinion on having the in-house service design team. First thing for Leo considers is to understand the topic at hand. The decision making process is described more as an analytical approach based on impact on the business, KPI's, requirements needed for implementing as well as having options. However, different decisions require different stakeholders and can be a lengthy process. Within a large, and especially an international company, a lot of planning is required and factors such as time, money, capabilities and targets must be considered.

In comparison to small design agencies where individuals have some level of decision-making power, or ownership of the project, it appeared that within KONE there were many levels and steps taken a carefully considered before a conclusion can be reached. This is related to the scale of the organization where decisions have greater impact and affect not just the business side, but also the overall corporation, which is resulted in stocks. Therefore, ownership is not up to individuals, but steering groups who are experts in understanding the business needs and are able to foresee actions to happen in the near or great future.

As well, having come from a traditionally engineering and product based company; decisions can often be measured and compared analytically and systematically. Data is a great asset in aiding with decision-making, which Leo has commented can start from a "gut feeling", but will eventually be based on solid facts.

> **"gut feeling is fine to get a direction,but I usually try to get atleast, kind of a basis which is based on facts and objective measures to make decisions"**

Having previously mentioned in the background research, service design and its process can seem hard to comprehend for individuals who rely on hard values and facts. Therefore, I probed Leo further into discussing what had convinced him to incorporate service design methods as a basis for ProjectX.

Leo seemed to have a very solid understanding of what service design is and described it as "a systematic approach to extract customer needs, their requirements and expectations and transfer this into a concrete approach to create an initial design," which included the important aspects of service design which is putting the customer at the center. He continued to state that these initial findings would be "refined in a continuous process towards a solution and at the end, [service design] would support the process of creating a real product, whatever the product might be". Leo made a very valuable point that design is more a "draft" or "basics" in developing something, but usually not the final solution.

Leo also saw the value in service design and having a decision on the side of KSD team was a huge help in getting the way of working accepted and across to other work streams. Even with a traditionally engineering and business background, Leo said "service design proved to me to be a great tool to overcome one thing," and he refers to the one thing as overcoming existing in-house beliefs with real, customer needs. Referring to the fact based

> **“Getting to customers and try to understand, especially these needs-based customer requirements, it became obvious that service design would have the capability to tackle much more problems than the one we started with.”**

decision making process, having data on customers and as well being leading experts in the field, it comes to no surprise that in-house employees could think that they know what is best for their customers and also know their needs. However, actually asking them and understanding customer needs was something rather new, especially when done in a systematic way such as service design. Leo elaborates on this by saying, “…overcome own beliefs and build solutions on these customer understandings,” and actually producing impactful results has “proven powerful in many areas”.

Finally, I ended the interview digging deeper into the organizational structure and if any changes have occurred or need to occur to incorporate a better understanding of in-house service design capabilities being communicated. For Leo, the impact service design is in the initial stages of a project where the customer’s point of view is now being considered in shaping the project. It is difficult to convince the corporation to invest heavily on the kinds of qualitative research the KSD team is performing.
However, he verified that an effective method KSD team used to communicate its value was through the customer’s voice, literally, through videos. Despite my former beliefs that corporations relied very heavily on facts and numbers, I realized that showing the customer’s voice was also a concrete and tangible way of involving stakeholders.

As for tools and methods, which could help support communication and collaboration between stakeholders, Leo agreed that with design, it is more difficult to prioritize and manage tasks, when compared to a product. However, the service blueprint was a good tool to give the big picture of the

service and if detailed enough, could even act as a roadmap of the service. However, he instilled in me that the blueprint should be a living document and should enable "on the go refined with progress of work because of the environment, things keep on changing".

Having understood Leo's insights and feedback on the involvement of an in-house service design team in ProjectX, he concluded that what seemed to be missing is the business knowledge on the side of designers. Leo felt that despite the vast amount of ideas designers generate, based on customers needs, but an individual who could be part of the KSD team is someone who understands the business side of things. Leo's impression was that a big pitfall in the project was for us designers to understand the limits of the organization whether it is technical, time, money or others, it was often the case that concepts were rejected due to its high feasibility.

> **"It should be a living thing, should be on the go refinement with progress of work because of the environment and things keep on changing."**

Having this interview with Leo left great impressions on me as a member of the KSD team and distilled in me more confidence on how to iterate the methods and tools used by in-house designers to cooperate better internally. By gaining this new insight of the business side of decision making and how it affects design realizations made me realize that having concrete examples and working closely with stakeholder who understand the value of service design made it much easier to apply its methods to a project. However, it is the mutual understanding that has to be agreed on in the very beginning or else the chance is lost and miscommunication could occur later in the project when targets do not align or service design begins to develop too deeply in a feature that is not feasible.

SERVICE DESIGN CONSULTANCY

To gain a better perspective of what it is like to be in a Service Design(SD) agency, I went to London to speak with two Service Designers to ask them about their experiences working in one of the oldest and reputable Service Design studios. I asked them about their own methods and tools and how they achieved recognition and success when Service Design was not so widespread. I interviewed them both about their history, what they consider is the value of Service Design that they are promoting to sell value, and how it can be made presentable to certain clients unfamiliar with SD methods and thinking. Their names have been modified to keep their identity confidential.

Nathan (not his real name) works as a senior service designer at StudioX. As a veteran in the field of Service Design, I conducted a semi-structured interview with him for an hour where I allowed him to speak freely and express his perspective of the studio, the work he does and the roles he plays with his clients. I began the interview on the level of experiences. I wanted to gain his personal perspective on what he feels they offer to their customers and clients as well as how they approach communicating service design. I was interested in which way they were able to express the value and tangibility of SD methods and how that can apply to their client. For Nathan, it starts with the right link, the decision maker that is on board with Service Design Methods. By having the right connection, it becomes easier to convince the rest of the team and build that initial trust. He explained that using case studies to support SD strategy was also an important way to make SD more visible and tangible, through examples. They also include workshop sessions with their client to gain a better understanding of their needs and to create a common platform for creating empathy and also get to know one another. Workshops are beneficial to generate ideas and also to have the time and space to express your thoughts.

The second question I had specifically for consultancies was how they manage their findings and how they share that with their clients. Where

agencies and internals differ is through the use of systems and tools they use to host, store and archive their data. What I had noticed during my own experiences is that there is little time or mutual space to share. Platforms such as Dropbox, and other cloud systems were not supported by KONE for security issues, for example. Not to mention the complexities of using different systems. He explained that there was not a lot of "downtime" to synthesize all the information service designers collect through workshops and interviews. For him the optimized solution was to have a kind of "Book-keeper" or "Librarian" to manage all the files and data.

When we begin to discuss one of the significant artefacts that is unique to Service Design, the Service Blueprint, Nathan gave valuable insights on his opinion of its uses. In his opinion, the blueprint captures the vision of the service and outlines the capabilities. It compares the actors and factors and is used as a functional tool to help the client visualize the service journey. However, one thing we both agreed is missing from the current version of the blueprint is that it needs to be a document that is live, reconfigurable and able to refine to allow iteration. It is otherwise a very valuable takeaway product that can stay with the client and belongs to them. The blueprint should be co-created based on a hypothesis, but built on existing knowledge.

The second individual I interviewed was a Service Designer, Monica (not her real name) who has been working as a Service Designer for less than 5 years. When I asked her about what roles she has, she explained to me that the office was a flat organization and you can recognize this flatness by noticing the lack of defined roles such as project manager or team leads. She said they had clients and were responsible to maintain their relationship both professionally and in an organized fashion.

Monica had slightly different key points in her interview regarding showing clients the value of Service Design. Unlike Nathan who is more a veteran of the field, she explained that the unfamiliar language that Service Design used posed a great challenge with some clients new to Service Design. Therefore, the tool itself was not always the most important element of the conversation, but the presentation is just as valuable. The "How" needs to be

clear and the "Why". In terms of evidencing Service Design, Monica thinks the blueprint is a good framework that works for you to show the stakeholders what is happening, and when. However, the struggle lies in the level of detail the blueprint can or cannot hold, often due to the scale of the project. In some larger corporations, Blueprints suffer from information overload because of the many of internal systems. The structure should therefore allow for this kind of flexibility in data retention and expression. Besides using Blueprints, case studies were also another source of evidence to deliver SD value.

Both Monica and Nathan instilled in me an understanding of what it is like working at a consultancy and how different it was when compared to in-house. What I wanted to take away from this meeting was how to learn from well-established agencies, how they have overcome the initial difficulties, what needs are they still missing and where SD was heading. The main insights were that tools still need iteration, knowledge management between clients and service designers was still a struggle due to language barriers and that evidencing is a crucial part of creating value, but so is finding the right contact and presentation.

SOFTWARE DEVELOPMENT CONTRACT WORKER

During ProjectX, KSD team was actively working alongside a development team from an external company, which I refer to as DeveloperX. I spoke with three Software Developers and one Senior Designer. For the sake of condensing the findings, I will group the insights from these separate interviews as DeveloperX.

DeveloperX is a creative software consultancy with a reputation to make new products from scratch to fit their client needs. Coming from a developmental background, the tools they use daily revolve around software development tools such as text editors, testing environments and they almost always work on sight with their client. They use methods such as Slack and Trello to track changes and communicate, but prefer face to face, which works better when developing in an agile way.

DeveloperX joined the project during the implementation stage, which made some specifications for them unclear in the beginning, leading to educated guesses on their part. As well, they did not come from working in a corporate environment, atleast one at the scale that KONE is, and had a collision when it came to ways of working. DeveloperX is used to an agile approach, which requires a lot of testing and iteration before releasing the final production, whereas a product based company such as KONE were more used to a waterfall approach. Therefore, what I identified from these interviews were some specific differences in work conditions which made collaboration difficult between DeveloperX and working in a corporation. Some of the reoccurring conditions were: distance, communication tools, team diversity and size, timeline, internal processes, and ownership.

For DeveloperX, distance and proximity to their team is an essential form of communicating a working in an agile way. Having access to the right people at the right time made their workflow more efficient and reliable. When collaborating with many different stakeholders, having access to their skills and knowledge made iterations in the project easier and faster. Therefore,

remote work and collaboration between team members made the process much slower and more challenging because of the extra step in finding the right person and a way to connect. As many tools as there are available to make remote work possible, it could not overcome the advantages of face to face work, which could lead to friction in the workflow and a need for individuals to make educated guesses without verification. An issue with this is that within corporations, there are internal processes and systems which need to be considered, which is why there are experts in those fields within the team. However, without easy access to these experts, it became hard to develop concrete features.

> **“No period to challenge the idea...”**

DeveloperX also arrived after ProjectX was delivered making them a core part of the realization or implementation phase of the project. Although information and background was thoroughly handed over to DeveloperX, it cannot overcome co-creation. Without being there from the beginning, important insights may go without being considered and features which the service design team has ideated and want to realize may not be possible in reality. The iteration phase therefore becomes much more difficult because the decision of certain features has already been approved, when they may not be possible. One interviewee mentioned that there was “no period to challenge the idea,” when challenges and iterations should Therefore, an ideal situation for DeveloperX would be to be included throughout the process of a service solution concept and also have an amount of ownership and decision making power during the project.

When I initiated the discussion about service design one interviewee described it as “something that helps to find out the specifications for the product that someone has requested or thought of” as well as mentioning that “…service design helps with the plan, gathers information from end user, prototypes stuff and arranges workshops and different get together where

> **“[service design is] something that helps to find out the specifications for the product that someone has requested or thought of... helps with the plan, gathers information from end user”**

you can try to find out those details that are involved in making the new idea become reality”. For DeveloperX, service design was much more like concept design, and a method of designing the concept or idea behind the product before the implementation phase.

Despite extracting the needs and opportunities from DeveloperX, I also wanted to focus on their expectations and how to improve the collaboration with working in a corporate environment and also with a service design team in-house. My main observation from the series of interviews was the lack of collaboration between KSD and DeveloperX. Although we were part of the same team, and even in the same room, our daily tasks and organizational silos hindered us in getting to understand each other and benefiting from one another’s knowledge. One hypothesis I have is that there was no clear collaborative work space to list our ideas, questions and feedback, creating separation or divisions even when working on the same project. This was likely due to the idea that DeveloperX came just for the implementation phase and they felt that the concept phase was already over. Therefore, a future opportunity would be to either include an individual from the development side from the beginning of the concept phase either in-house or external to represent the backend limitations of an idea. Although KSD had the needs and expectations verified from the customer’s side and expressed them from their point of view, a missed opportunity was verifying how realistic a feature earlier in the process.

> **“More together from the very beginning.”**

4.4 Summary of the Findings and Insights

The aim for collecting all this first hand feedback and material was to find the gaps that exist between SD and other stakeholders, what their expectations were for working with an in-house service design team, and opportunities for future projects. One of the leading misconceptions of SD when I asked other work streams to "identify" or "define" SD in their own terms was that, SD is nothing new, but a branch or another field, or just a term to describe services. This is not entirely untrue, but also created some false assumptions about what the KONE service design (KSD) team was responsible for and what they could provide, creating missed opportunities. One aspect I had to consider during this entire process was to empty my own bias and consider this information from a none objective viewpoint. Although I have my own observations and understanding of the politics involved in a corporate environment, the main goal of conducting first hand research was to demystify other departments and gain perspective on their personal challenges and targets.

What I do not doubt after these interviews with other stakeholders is that there is real value in service methods, tools and practices that can also be applied to other work streams to open conversations and co-create ideas. However, the challenge remained as to how to start and engage the other stakeholders to listen and care about SD. Not understanding the value of any work stream seems to be a missed opportunity, but if they are not ones you intend to collaborate with, then it does not make sense to consume time to reach out. However, the point of this thesis is not to advocate the gross benefits of SD and all the missed opportunities by not fully acknowledging them, but to create an awareness and central place for discussion so that they have transparency and definition in their role.

Based on my findings, some of the greatest needs SD had were the right tools, flexibility, identity, evidence, supporters, time and openness. Just by addressing those needs, I was able to empathize with this struggle when what we valued most as designers is an innovative, customer centric approach. Not just follow the trends of SD but start our own movement! Even having a team within a large corporation is a new, and big step, but to really prove to the rest of the organization that they can offer something unique and different seemed to be something on each of our agendas.

After going through the video of all the interviews, notes I've taken during the individual sessions and organizing the findings from the KONE Service Design (KSD) workshop, I began to make sense of all the raw data. I used methods such as: grouping key terms, categorizing the terms, and abductive thinking to find the deeper meaning and connections between the raw materials. As well as applying design thinking and research, conceptualizing and of course, empathizing.

My first method was coding the text from the different interviews by highlighting key terms I heard repeated by individuals and grouping them into categories with similarities. For example, two developers would mention that working with their team remotely was very difficult and they did not appreciate using telecommunication as a way of having a meeting. During this period I began to notice a wider scope of the different keywords. Some keywords such as: lean or agile work, organizing meetings, timing and having different goals from their collaborators were all areas that challenged the subjects from completing their own task. Therefore I created a category called "Challenges" (Figure 13) which were the key elements from each of the interviews and the workshop which created barriers in working together.

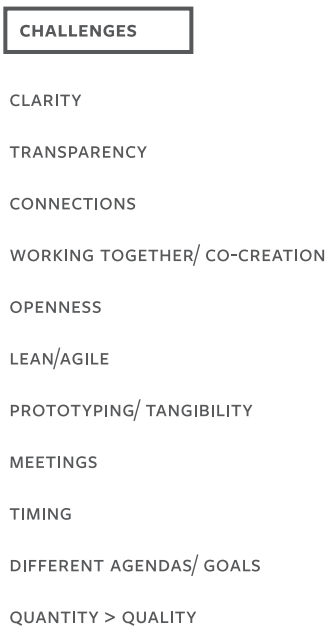


Figure 13: Challenges

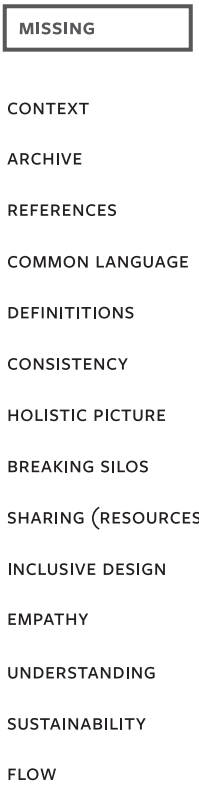


Figure 14: Missing

The second category labeled "Missing" (Figure 14) included terms such as: consistency, breaking silos, common language, understanding and providing enough context. These themes were challenging to the different stakeholders, but above all, they were things that were missing from the current methods of working and tools they were using. Whenever the individuals would mention those key terms, it would be followed by an insight related to how that was something they wished they had or they felt they needed.

The third, more optimistic category, is what is actually "Working" (Figure 15) in the current system. Despite the needs and challenges the different stakeholders faced, these topics seemed to be working well or at least did not hinder their individual workflow. Topics like: walkthroughs, workshops, show and tell sessions, visualizations, toolkit (one made from KSD for the first project launch) and examples. These methods seemed to help, especially, the KSD team in communicating with different work streams, but also individuals such as the developers really appreciated tools like scenarios or examples to help give their work more context.

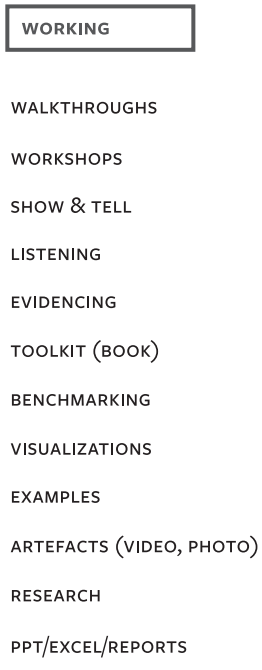


Figure 15: Working

This design synthesis happened in a huge mess in my apartment with post-its, giant posters and papers all over the floor. However, I cleaned up the material by creating a file on Trello with the three categories: challenging, missing and working. The next step was thinking of solution that will address those different key terms. I initially had an idea of what could be applied because of my time working in the

KSD team. For example, we had previously made a toolkit and manual with visualizations, tools like a blueprint, lifecycle and product roadmap and those methods of communicating and evidencing our work seemed to work very well. However, as it was the first iteration, we also received feedback and all along the process I was present during the discussion of methods and tools we, the KSD team was using that seemed to be difficult for other work streams to appreciate.

Another factor I noticed after organizing the new information and reflecting on the past was the time consumed repeating ourselves. We had created a Blueprint but because we had to constantly communicate with work streams to keep it alive, up to date and relevant, it was almost impossible to always know who and where the latest version was. I remember thinking in a single USB I already owned five versions of the Blueprint and none were the latest. Another thing was compiling the resources. We had tons of video materials from our research, both raw and ones we created to share. Not to mention I had worked on an animated video that outlined our Project X. However, we had to share the video via USB stick. I literally had to put the animation onto a USB and deliver it physically to a manager and he would show it at a meeting and that was it. I felt like we had done all this work and the evidence was there, but no way to put it out anywhere. Project X was also highly confidential, but even between the creators and collaborators, there were countless barriers for collaboration. Considering all this, I began to develop my concept proposal and what practices and tools were essential for the second iteration.

CHAPTER 5.0

INCOkit

5.0 INCOkit: Concept Design Proposal

INCOkit showcases my findings as a visualization and concept proposal that aims to display the opportunities that are available for both Service Design (SD) and other work streams within large corporations to co-create and collaborate. After considering the viewpoints of both the internal KONE Service Design (KSD) team and the different collaborators for Project X, I realized that communication has to come from both ends to have understanding. Taking the knowledge and new insights from Project X, I sketched and iterated a toolkit that consists of a set of practices, methods and tools to facilitate collaborative work on service design. I named it INCOkit, inspired with the goal to communicate and collaborate better within a large organization and their internal SD team. The "IN" which could represent internal, innovative, in-house, initiative, and "co" representing collaboration, cooperation, co-creation, and co-design. It was also inspired by all the times I used acronyms at KONE without fully knowing what they meant or stood for, but felt very legitimate using them anyway. Also, INCO represents all those things, and not just one theme so I think it can be applied to the one the user prefers most.

The INCOkit consists of five components: an interactive blueprint, scenario building lifecycle, product roadmap, glossary of terms and a run-your-own-workshop toolkit. Besides providing practices and tools, INCOkit also acts as a reference point in conversation, a place to archive your findings, work collaboratively and discover and try SD methods and tools. It's like a workshop in both a practice and a physical place. The goal is to use this as a way of communicating within large corporations to enhance collaboration, find a common ground for language, participatory design and consistency in project work flow.

5.1 INCOkit is a Collaborative Space

The idea of having an online space came from several sources of inspiration. Firstly, KONE is a very large and international company. There are already a variety of platforms to work through like Intranet, AT&T, and e-mail, however there is still a need for a tool that really works to show and tell. Although platforms such as Trello, Google Docs, Slack and Target Process, the function of those tools is mainly to organize tasks and information. They are not necessarily places to create work or change work collaboratively. Currently there are not many specific online tools for Service Design (SD) besides Canvanizer, there is a lack and a need for being able to keep documents alive and hosted in one place. INCOkit could support that by having these specific features available as an online platform, either integrated into the KONE Intranet or as an autonomous system.

Space was also another theme and challenge for the KSD team. The main reason being, we did not have enough of it. The methods used by Service Designers are not always understood by the rest of the organization, and by this I mean our design synthesis. Image walking past a room covered in post-its, colourful papers all over the ground and on the walls, and on our desk. Perhaps the way Designers use the space around them may not be so comfortable for other work streams because they do not express their ideas or formulate them the same way. Service Design involves a lot of steps, visualizing, conversations, and re-organizing. The best way to do that was through post-its and open discussion. However the "mess" we appeared to be making seemed unprofessional and disorganized to outside individuals. Having a space for us to post our work and keep it there without the fear of it being thrown out or moved was a challenge the KSD team faced very often. Archiving the work we've done was another step, and even finding enough space to ideate posed some problems. Then when it came to sharing, it was done through e-mail, which can be a disaster when working in a corporate environment and e-mails flood your inbox every hour.

Each part of the INCOkit correlates to key terms listed in the categories: Challenging, Missing and Working. I used a colour labeling system to organize the overlapping terms as well as see which keywords were appropriate for the different tools within INCOkit. I summarized these findings into one toolkit for easy access and archival. In the next sections I will introduce each of the components of INCOkit and how they link to overcoming certain challenges, fill missed needs and opportunities, and enhance the features which are already working. Figure 16 displays the sections key phrases and the tools that are linked to them.

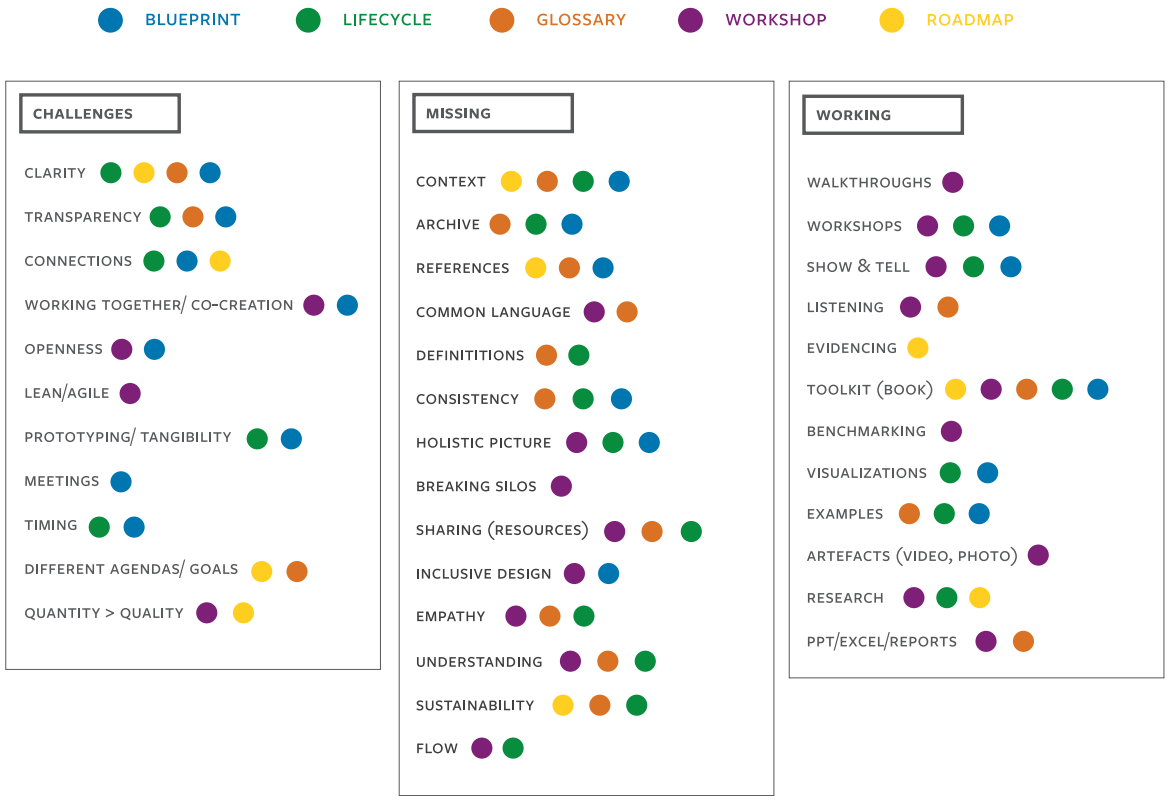
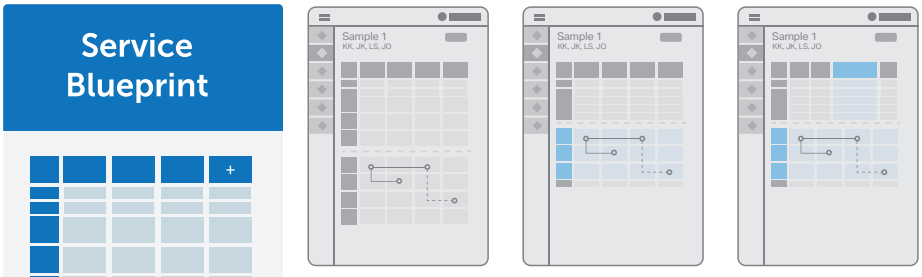


Figure 16: Colour Coding

5.2 Interactive Service Blueprint



The interactive service blueprint is a live document that can be hosted, shared, collaborated and modified directly on INCOkit's portal. (Figure 17)

A Service Blueprint a tool that reflects a holistic vision of a service from a customer, and business meets over a course of time and channels. What is valuable about using a Service Blueprint is that it acts as a diagram that brings a customer's experience to life in time (Ross, 2014) and keeps track of the service and what is has to offer. It is an essential visualization tool that divides and yet combines the line of visibility between the service and service provider by showcasing the customer's journey, front facing service capabilities and back-end processes. Shostack in one of the earliest mentions of a Service Blueprint in Harvard Business Review calls it "Identifying processes. The first step in creating such a blueprint is mapping the processes that constitute the service," (Shostack, 1984). The Service Blueprint not only displays the service as a big picture or concept, but it also provides space to focus on details. They can be as large or as vague as possible depending on the purpose of creating it.

The Service Blueprint was one of the crucial tools and pieces of evidence the KONE Service Design (KSD) team had to show and communicate with other stakeholders. The Service Blueprint showcased the customer's journey

Figure 17: Interactive Service Blueprint

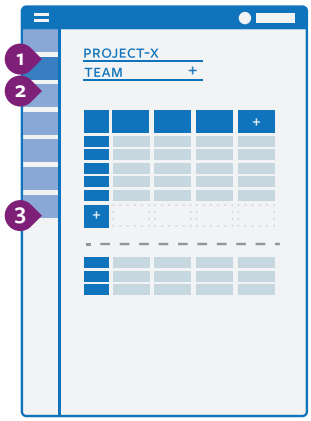
but put into perspective for the front-facing customer workers (Frontlines) what their roles and actions were during that process. Alongside that scenario were the tools and touchpoint (points of interaction) between the Frontline and customer. This was able to give perspective in KONE language and make the service more believable and relatable. Then there was the detail behind the line of visibility. This was not only important to outline what backstage capabilities and processes were need to create that service, but it was also the final piece of the service puzzle; showing all members involved from what the customer sees to how to make that transaction possible.

The challenges we faced with the Service Blueprint we were working with, was that it was a giant Excel sheet, and I mean literally two meters by one and a half metres. As well, this was not a document hosted in a single place. Therefore, the method of delivering the Service Blueprint was through e-mail. It became quite a mess to keep track of what and where the latest version was. Not to mention, the creation of a Service Blueprint is a very collaborative process. Each stakeholder or actor in the service journey knows the most about their role and the process of what happens in that moment of time in relation to the customer journey. Therefore, as the Service Designers, we had to go and investigate, and then iterate the master Blueprint to match reality. This process, although very effective for showing and explaining the service concept and keeping as an artefact, was missing many features that make it a challenge to work with. For example, it was missing a reference or archival place, consistency in information and did or could not include all the stakeholders necessary. Sometimes stakeholders took the Service Blueprint extremely literally and therefore was hard to convince them because evidence usually had to be extremely accurate. However, the Service Blueprint is not something like an architectural blueprint with measurements and it's not an exact science. Its role is to outline a service concept in a big picture, with small detail, way so that it was clear to understand the customer's journey. It is not a way to create the steps or instructions for the different actors involved, rather it was inspired by them to communicate better with them.
The Interactive Service Blueprint (ISB) in INCOkit is collaborative,

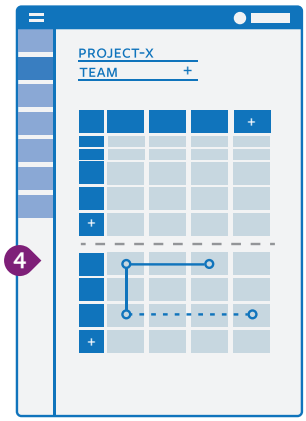
customizable, and living. It can be hosted directly in the INCOkit portal to store, host and share Service Blueprints (SB) with other stakeholders. You can also invite collaborators directly into the ISB when setting up a new project or when you need an opinion about a moment or channel. Sharing and updating the ISB is easy because it is hosted directly on INCOkit portal and documents changes automatically. You can view which team mate made a comment or edit and challenge the change or question it if necessary in the history of changes. Another feature in ISB is the ability to quickly add, move or change the elements. Drag and drop, type or draw into the section boxes to allow easier expression and faster iteration. This interaction resembles the way service designers use post-its, allowing the user to move around moments in time and across channels without disturbing the entire document, just like moving post-its around. Viewing preferences was another key feature that had to be added. Each time you open the Service Blueprint, you do not have a choice of what you see or where you fit may in the big picture, especially if you have a specific role in the team such as a customer care person or developer. This has to be done manually by either adjusting the Excel guides or by searching your role. Not to contradict the "big picture" feeling, but being able highlight your individual task or place in the service should help give the user a point of reference. It allows the user to start from their own task and focus on their position in the service vision. From there they can see how the service relates to them. Although the holistic picture is relevant, highlighting areas of focus or places in time which need more attention can be more accessible rather than having the big picture and having to navigate yourself.

CHALLENGES	CLARITY OPENNESS TRANSPARENCY TIMING CONNECTIONS PROTOTYPING/ TANGIBILITY WORKING TOGETHER/ CO-CREATION
MISSING	CONTEXT REFERENCES HOLISTIC PICTURE ARCHIVE CONSISTENCY INCLUSIVE DESIGN
WORKING	WORKSHOPS TOOLKIT (BOOK) EXAMPLES SHOW & TELL VISUALIZATIONS

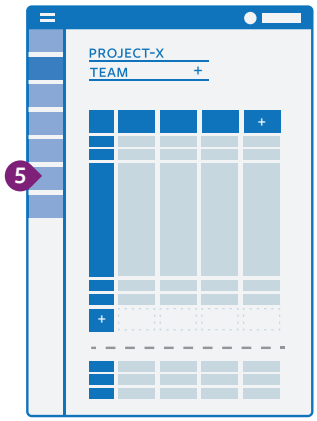
Interactive Service Blueprint (ISBP) Features



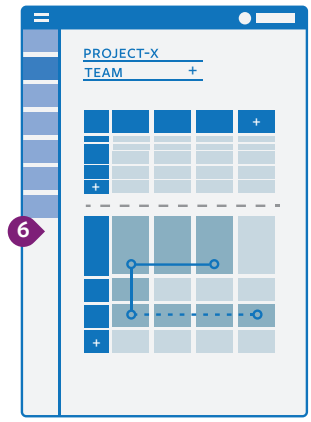
1. Name your project
2. Invite members team members
3. ISBP allow you to add multiple channels and moment in time by click [+]



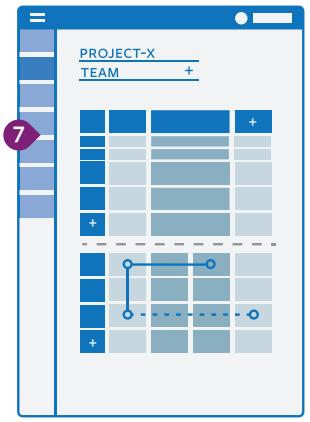
4. The user can easily draw lines of connections between back-front end processes whether it is visible or invisible



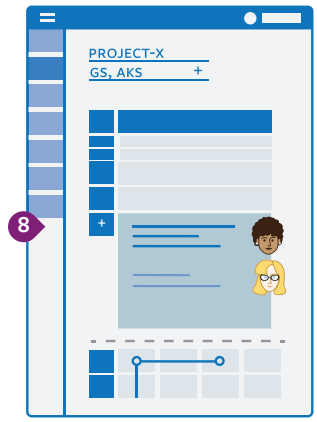
5. The entire map is scalable and adjustable by the channel or moment in time fitting the viewing needs of the user



6. You can highlight the sections which affect them to get a more specific or detailed view

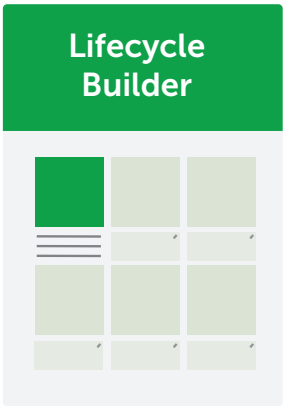


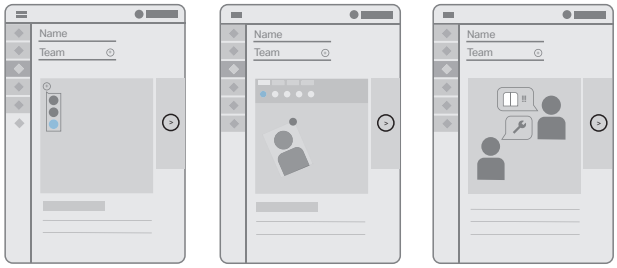
7. You can also view a specific moment in time if you want to focus on a specific timeframe



8. The document is live and collaborative and comments made by team mates can be viewed and made simultaneously

5.3 Lifecycle Builder





The Lifecycle Builder is an easy and fun interactive tool to visualize a produce/service lifecycle, build your own scenario, or storyboard. (Figure 18)

The Lifecycle Builder is an easy and fun interactive tool to visualize a lifecycle. When describing the lifecycle of a product or service, it is often easier to show than tell, but the use of graphical elements can be intimidating to individuals uncomfortable with “art” or “drawing”. The feelings of insecurity and miscommunication can increase if their diagram is misinterpreted.
The Lifecycle Builder aids in diagram creation by setting up storyboard and action panels using pre-designed icons. Not only do the graphical elements have names and lists to set a common ground, but it can help prototype and visualize a service journey or movement. Reason, Løvlie, and Flu describe the fundamentals of Service Design (SD) as a sections of movement, structure and behaviour (Reason, Løvlie, Flu, 2016). Those are the three major points in the framework of a Lifecycle. The Lifecycle in the SD context is to illustrate an “outside-in” way of observing the target user or customer as they experience the company’s service to co-create without the burden of designing something from scratch each time.

Figure 18: Lifecycle Builder

The KSD team used Lifecycles for stakeholders, but also end users. It was extremely helpful to give context to a service. When we showed service Lifecycles to customers for prototyping a non-existent service, it was easier to get their feedback. Another benefit of using the Lifecycle was that it provided consistency. Although our team is diverse and spread all around the globe, by having the same story, and reference point, it was much easier to discuss what we refer to and mean beyond the language being used.

The Lifecycles also provided a way to create empathy and validate our ideas. When we displayed the Lifecycles to front-facing KONE employees to illustrate their role in the new service, it started a dialogue about their roles and responsibilities without having to ask them directly. I found this an extremely effective way to validate our assumptions on what goes on during a customer facing meeting without having been there. Having something tangible infront of you as a reference point also provided clarity and more understanding.

During the start of the KSD in-house team, we also had many scenarios involving KONE stakeholders. For this I made many graphics which we could quickly use to create and build up a scene. The list of actors grew quickly, and so did the props being used. By the end, the KSD team had as an entire inventory of KONE emoticons we could use, including the facial expressions and arm positions. It was easy for us to build up new situations using these elements which inspire me to add to INCOkit. In case some stakeholders are not comfortable creating visuals or explaining themselves visually, the characters could be a method for them to build their own scene with existing props. It was also a collaborative and fun way to communicate without words and create a point of reference. By using these characters to build scenarios and Lifecycles together with stakeholders made them even more viable and memorable. The icons are also labeled so there is no confusion for what to use, however in the case the icon does not exist, some shapes will be available as a "placeholder" with a label. For example if there is a specific backend tool being use, and there is no icon for that, you can take a shape and name it the process you want to illustrate or reference.

The lifecycle builder aims to create more clarity, consistency and visualize a service journey or product lifecycle to use when talking about a service. The characters are designed to be fun and inclusive, but only a few have been illustrated so far based on the interactions the KSD team has with its key stakeholders.

CHALLENGES

CLARITY CONNECTIONS PROTOTYPING/ TANGIBILITY
TIMING TRANSPARENCY

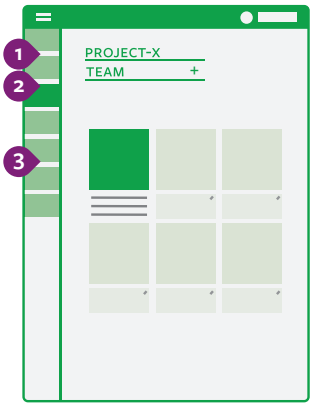
MISSING

CONTEXT DEFINITITIONS HOLISTIC PICTURE
ARCHIVE CONSISTENCY SHARING (RESOURCES)
EMPATHY UNDERSTANDING SUSTAINABILITY
FLOW

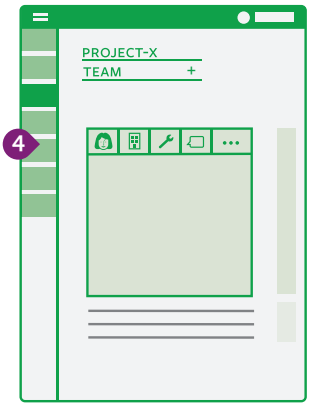
WORKING

WORKSHOPS TOOLKIT (BOOK) EXAMPLES
SHOW & TELL VISUALIZATIONS RESEARCH

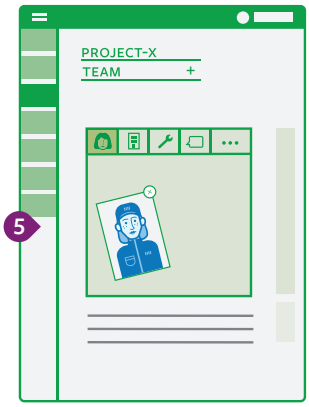
Lifecycle Builder Features



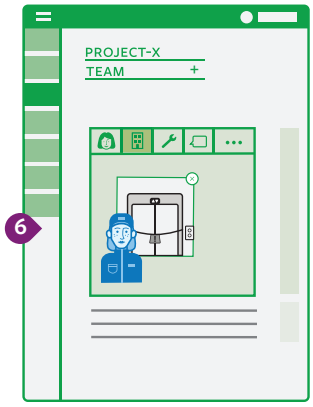
1. Name your project
2. Invite members team members
3. Pick the panel you want to work on



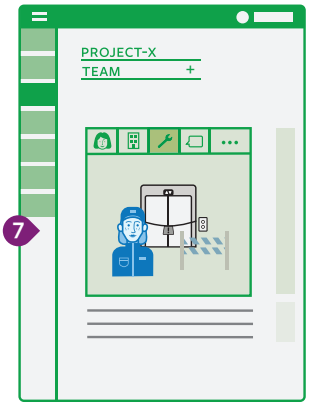
4. The is enlarged and you can choose the categorey of the icon you wish to use



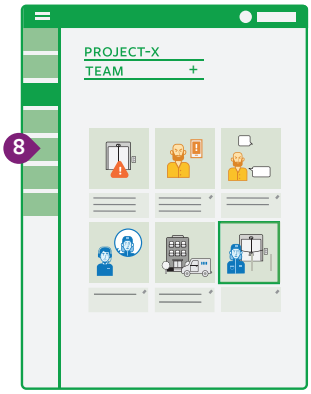
5. Drag, resize and place the chosen icon on your canvas



6. You can also add text at the bottom and add different icons to create your situation

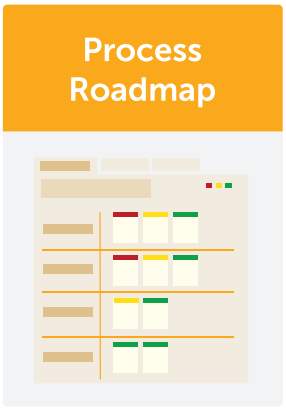


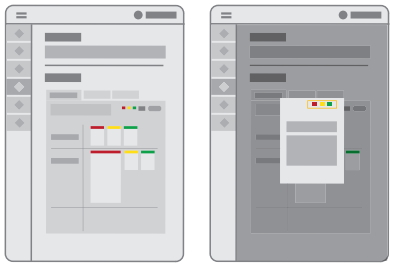
7. You can also choose tools to show the status of another item such as the “out-of-order” signs on top of icons



8. Zoom out and iterate, share, test, enjoy!

5.4 Intuitive Process Roadmap





The Intuitive Process Roadmap helps list, organize and prioritize tasks for a service in before the implementation, during and documenting after. (Figure 19)

Visualizing how a customer journey or experience will play-out is important, but for the business side, they are using a similar journey called a product roadmap. Just like how a customer journey map goes from the pre-encounter, during encounter, to post-encounter, the roadmap of a product is a map of a strategy to be implemented for a product. The major difference being the target of the map.

The product roadmap exists to outline, clarify and plan the features to come and expect revolving a product. The same can apply to an experience or situation. The timeframe is designated to outline the features which will or should be realized by that time and basically works as a calendar and to-do list for product owners. The product roadmap was a necessary link with the SD team to illustrate what features would be needed for a service and how it would related to the product and the processes which surround it. For example, if we would want to make an addition to the customer experience sector of a purchased product, we would need to think about how to implement that process and when it would be finalized to be rolled out and

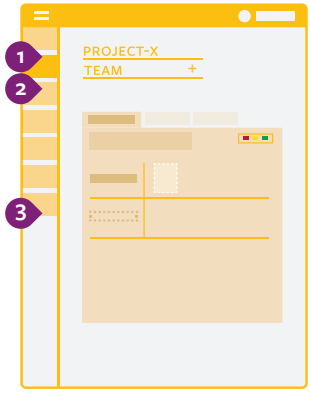
Figure 18: Intuitive Process Roadmap

part of the system. Therefore, there are similarities between IPR and a product roadmap through the use of feasibility labels, targets and releases.

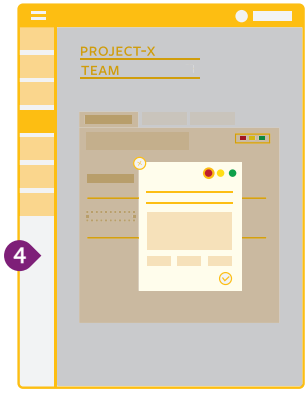
The Intuitive Process Roadmap (IPR) is a tool which work as a way to manage tasks in a visualize way. By intuitive I mean that when certain items are completed, the roadmap will realize this and move them to the bottom of the priority list or within an archive. The IPR is meant primarily for verification and implementation of a service process. It helps outline specific features in moments of time on a more business side because it is challenging the corporate capabilities. It is a tool used after gathering insights, concepting and ideating. After suggesting some features and processes, IPR helps organize this into a roadmap of how to best handle the list of tasks and their level of feasibility. Although I feel a target process map is idyllic for development, comparing service design goals side-by-side backend and business goals is what IPR aims to achieve. Rather than product or feature completion milestones, service milestones should also be acknowledged as well as feedback from testing prototyping. For example, if the KSD were to travel to gain local perspectives of a service, IPR would be the place they could host their findings and other contributors could help identify how feasible that solution is and in which phase it could be most realistic.

Similar to the ISB, IPR is also easily adjustable, collaborative and iterative. However, rather can providing a holistic vision of a service as a concept, the IPR provides concrete steps, goals and targets in the implementation phase of the service. It also is available to store ideas which may be relevant to future projects in the backlog and also have a section for delivering feedback from each release.

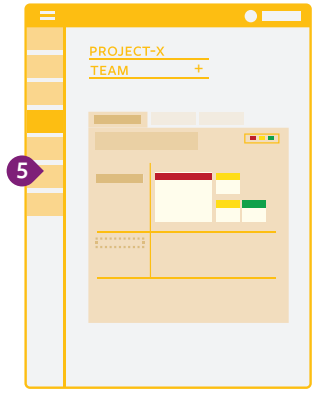
Intuitive ProcessRoadmap



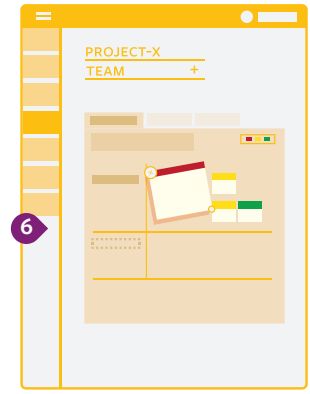
1. Name your project
2. Invite members team members
3. Add processes to a blank roadmap



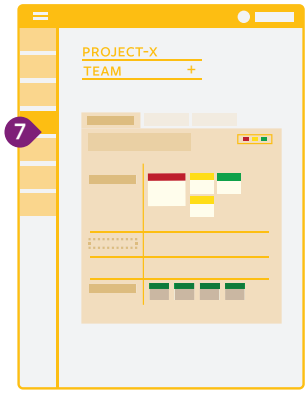
4. You can specifcy the task, add team members, use tags and highlight the innitial feasibility rating



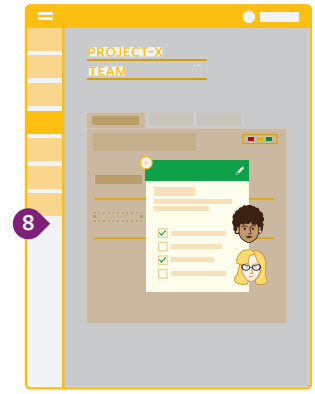
5. You can intuitively use scale to visually prioritize processes



6. Drag around process tabs and scale them to get an overview of what needs to be done and when

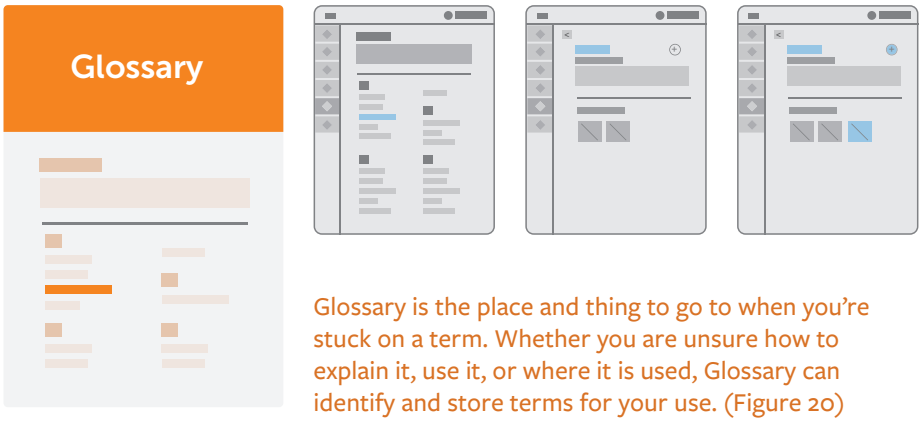


7. See the history of completed tasks



8. A task might have several parts, you can view that in the preview as well as who has been working on it

5.5 Glossary for Common Ground



Glossary is the place and thing to go to when you're stuck on a term. Whether you are unsure how to explain it, use it, or where it is used, Glossary can identify and store terms for your use. (Figure 20)

As mentioned earlier, language and really understanding what each person meant behind a term created some challenges for the KSD team and the other stakeholders. Mainly because words can be fickle and what we say may not mean the same thing as another person interprets. Even if the word is common knowledge, applied in the context of Service Design, it could have a more specific meaning, changing the entire understanding of a concept or sentence. Therefore, a glossary seemed mandatory to implement as a point of reference for every user.

INCOkit's glossary not only is easy to search and easy to save words to your own dictionary, but also gives examples or tags projects related to those terms. For example, if you're unsure what a persona is, in SD terms, you would be able to see the definition, but also how it is exemplified in SD tools and methods, but also could be tagged in any of the projects they are involved in. Glossary also uses graphics to illustrate the meaning and finds similar terms. You can save terms to your own INCOkit portal for use later or gather a deck of terms to print out for workshops. Often times, misunderstandings,

Figure 20: Glossary

especially in language, are not actively noticed. Perhaps the individual thinks they know what something means or how it's used, but in reality the individual using that term might have intended a completely different meaning. This can be particularly relevant in workshops or group work with stakeholders who may not be familiar with service design methods and tools. Glossary cards can be effective during those situations to place around the room without being obvious or intrusive. Participants can read the term on their own and verify their understanding or then ask questions if something is unclear. The Glossary cards can prove to be the artefact that also outlines certain terms that maybe a participant wanted to use, but did not know existed. For example they were thinking of drawing a map with people who it will effect and then could learn there is a term "stakeholder map".

The Glossary helps relieve some of the challenges with clarity and transparency while supplies the missing needs of having a reference point that is archived in a specific place. It helps build a common language and keeps the consistency of a conversation. The glossary is also easy to share and understand through examples.

CHALLENGES

CLARITY TRANSPARENCY
DIFFERENT AGENDAS/ GOALS

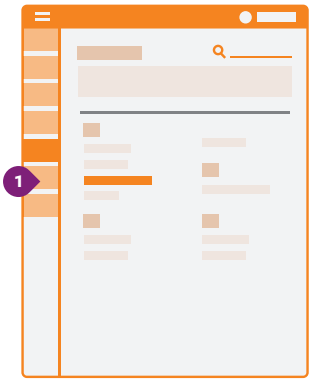
MISSING

CONTEXT CONSISTENCY SUSTAINABILITY
ARCHIVE UNDERSTANDING COMMON LANGUAGE
REFERENCES DEFINITITIONS SHARING (RESOURCES)
EMPATHY

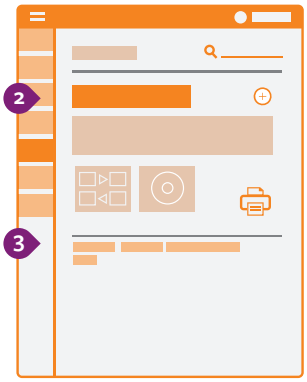
WORKING

LISTENING TOOLKIT (BOOK)
EXAMPLES PPT/EXCEL/REPORTS

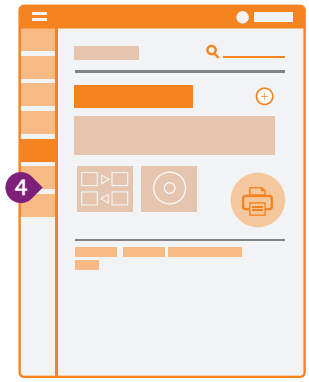
Glossary Features



1. Find or search for the term you want to understand



2. You can see the definition and some examples where the term appears
3. See suggested or similar terms below

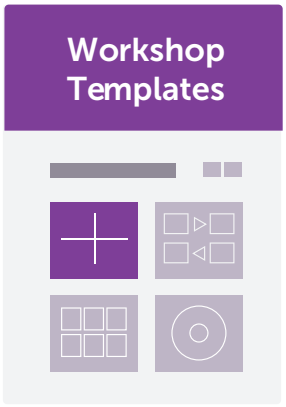


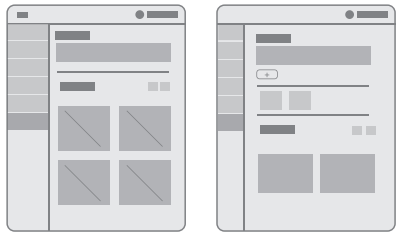
4. You can print terms or examples to bring to workshops

5. This is a Glossary card which shows the term, definition and a relevant example

6. Bring the cards to your next workshop to use as examples

5.6 Workshop Materials





Providing tools to show and tell service design(SD) thinking and methods is an engaging way to collaborate and create mutual understanding of SD practices. (Figure 21)

Part of any good toolkit includes a set of examples to facilitate your own workshops or practices. Even within the KSD team, we used various different methods and tools to make service experiences more tangible and understandable to other work streams, and also to co-create. There many ways to gather information, insight, research and co-create, however some tools may provide better results than others. Therefore, with the INCOkit workshop material, the objective is to have easy access and organization of the methods and tools relevant for service design teams working in house and to support different stages of a service design oriented project. The stages I mean are: explore/discover, create/ concept, reflect/prototype and implement. Therefore, the tools and methods included in INCOkit are labeled and tagged to suite those needs. Some tags could include: user insights, context, ideate, prototype, empathy, engagement and processes. Therefore, if a someone is curious about ways to understand their customer and gather insights, they

Figure 21: Workshop Materials

could search under those filters to find suitable tools. Along with the glossary, the workshop material is something that can be taken on-site to a workshop to co-create and collaborate in person. INCOkit provides a space that you can store the results from your findings related to the project, and also reflect on past workshops. Often times, a lot of insights are gathered and ideas are generated, but the most tedious part is actually making sense of all the data and inputting it somewhere. Therefore, INCOkit an easy way to remember which methods and tools were used for each project and helps store the feedback online.

Some items in the toolkit are also not just for customer facing situations, but also for internal collaboration. During my observations, due to the different layers of barriers between co-workers, I also found it difficult to discuss because I was unsure what questions to ask. I also did not know how to initiate procedures and "breaking the ice" was sometimes a tense moment for me. Having certain tools and methods included in INCOkit to help facilitate the initial phases of a project can help integrate and create discourse of the project and star the flow of ideas. Tools such as conversation cards, empathy maps, stakeholder maps and vision boards could support the role of

CHALLENGES

OPENNESS QUANTITY > QUALITY
LEAN/AGILE WORKING TOGETHER/ CO-CREATION

MISSING

COMMON LANGUAGE BREAKING SILOS UNDERSTANDING
HOLISTIC PICTURE INCLUSIVE DESIGN FLOW
EMPATHY SHARING (RESOURCES)

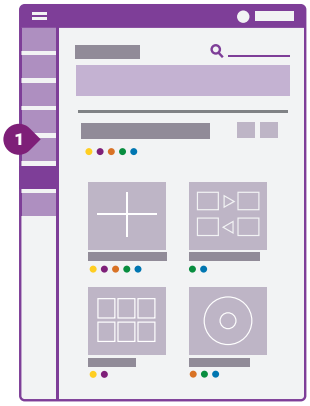
WORKING

WORKSHOPS TOOLKIT (BOOK) EXAMPLES
SHOW & TELL VISUALIZATIONS RESEARCH
LISTENING BENCHMARKING PPT/EXCEL/REPORTS
ARTEFACTS (VIDEO, PHOTO) WALKTHROUGHS

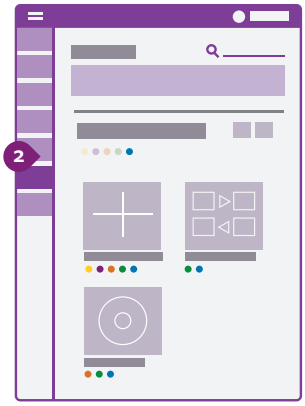
creating understanding of one another and their goals and needs.

As mentioned earlier, the workshop material is not just for service designers, but can also be used for other stakeholders or work streams interested in trying to apply research or gain insights through service design practices. The aim is to break more silos and have cross-disciplinary teams. As well, referring back to the Winterberg article on bread, by teaching others how service design is in practice and allowing them access to the knowledge to try it is aimed to gain empathy and deeper recognition for what service design really is and its value within the organization.

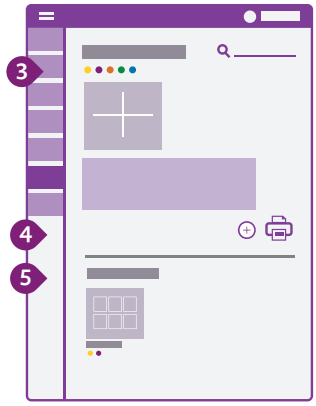
Workshop Materials



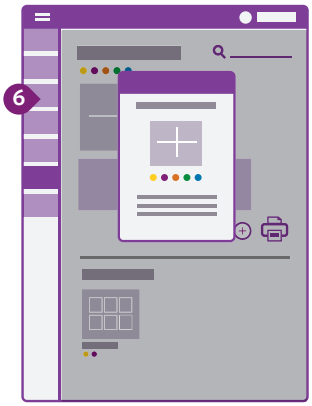
1. See all the tools, and methods available and their label code indicating which phase they work best in



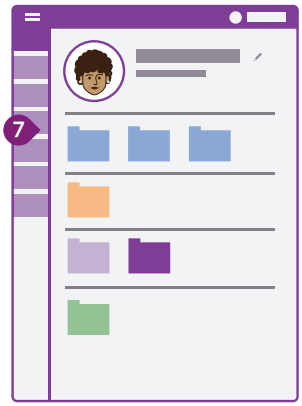
2. You can select and de-select the phase you are specifically looking for



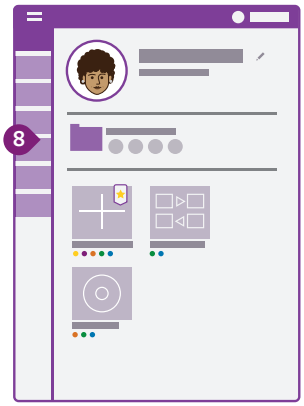
3. Get a detailed view of your choice
4. You can add this to your INCOkit toolbox or print now
5. See suggested similar tools



6. Prepare workshop materials by downloading or printing materials



7. Go to your profile for a list of projects and other tools you are using

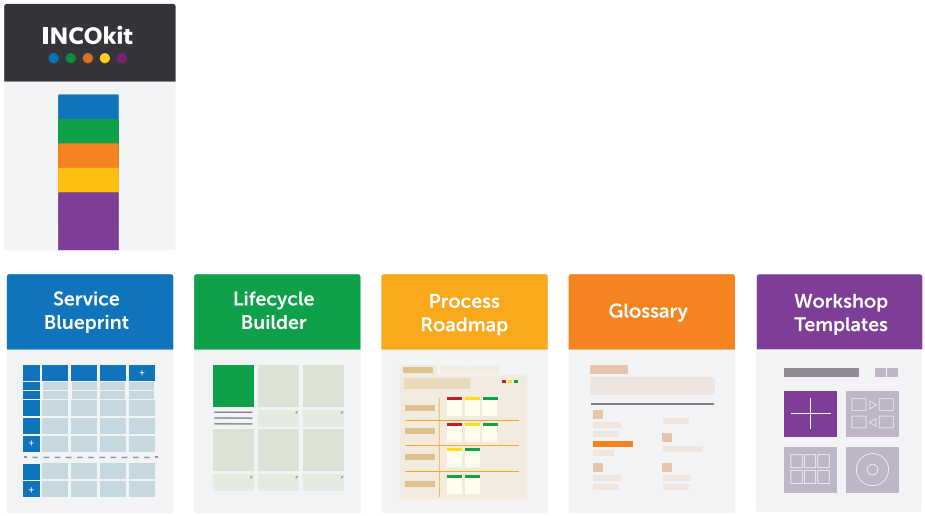


8. Go into a project to see which tools and methods you use, who is in your team and star important findings

5.7 How to Use INCOkit

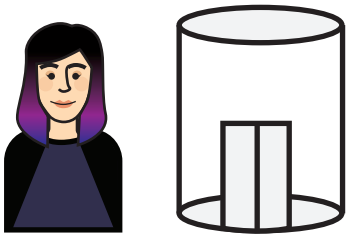
As I mentioned earlier, the INCOkit is a toolkit inspired by service designers, but intended for other stakeholders working within a corporation. This is the context that I use to frame the project, but this toolkit can be used versatilely by other individuals as well. To illustrate the use cases of INCOkit, I use scenarios to bring into context the application of the toolkit with different users with varying backgrounds, and levels of knowledge with service design.

The following scenarios are fictional and not based on actual KONE projects. They are simply there to illustrate a possible scenario. Names have been modified for these use cases.



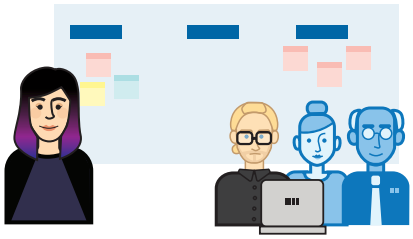
Scenario 1: New Project

User: Collaborative Service Designers + Stakeholders
Purpose: Understand the problem and create a service vision

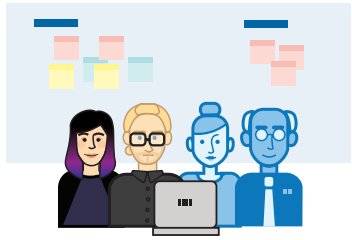


1. Kaisa's manager approaches her about joining a new service project for future people flow innovations

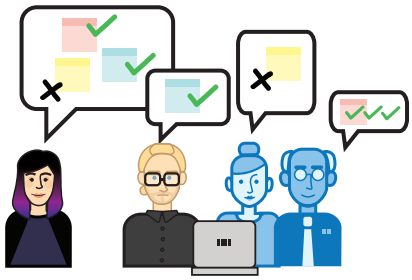
2. She will be joining a team with strategists, internal process experts and Hackers from StartupX



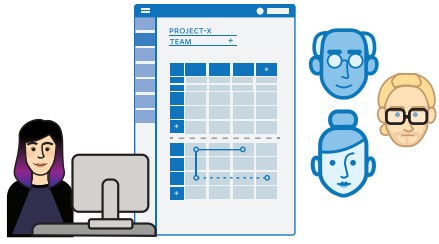
3. Kaisa helps facilitate the workshop to discuss and map different stakeholder needs and requirements for the project



4. Together the team can organize the ideas and concepts to agree on some initial insights to test



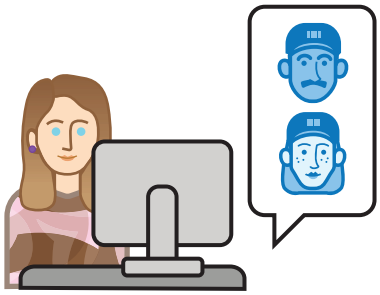
5. It is important to keep an open discussion during the prototyping stage to understand process or backend limitations



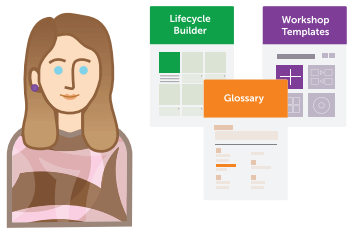
6. With the collected feedback, Kaisa can start working on the interactive service blueprint and verify the vision with the team

Scenario 2: Gathering Insights

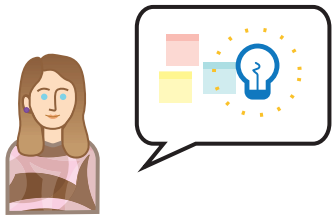
User: Service Designer working in-house
Purpose: Collect insights and ideate



1. Mari is informed of an upcoming project with technicians

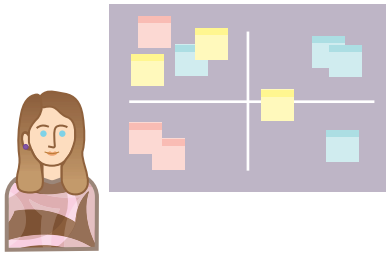


2. She decides to run a workshop with a small groupt to understand their daily tasks, goals and needs.

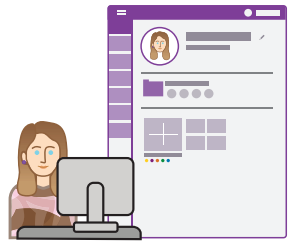


3. She explains to the stakeholders the intent of the workshop through props and examples

4. During the workshop, Mari distributes leaves out glossary cards to create a common language



5. Mari then gathers the feedback from the workshop



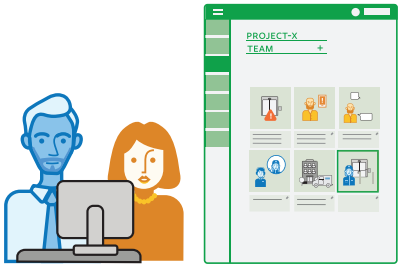
6. She can upload and store it into her INCOkit portal page for reference and to share with the team

Scenario 3: Communication Aid

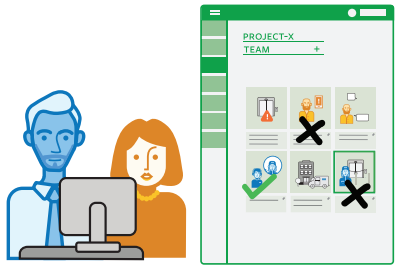
User: Other Workstreams
Purpose: Communicate and clarify ideas/goals

1. Brian has just joined KONE as their new Product Development Strategist. He has heard about Service Design, but never tried it personally

2. Brian speaks many languages, but he now has clients in Asia and some information can get lost in translation

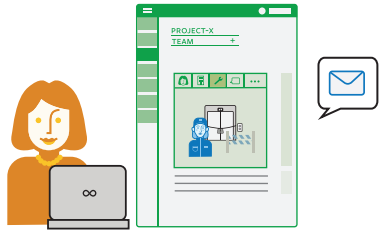


3. Brians decides to try visualizing his strategy with his client



4. With the storyboard, his client can make comments with a reference point

5. Brian can share the tools with his client for future iterations online...



6. creating a more enjoyable, interactive way to communicate and understand one another

CHAPTER 6.0

Conclusion

6.0 Conclusion

Applying service design in building customer centric solutions is creating an impact in the field of business. Due to the increase of interest in incorporating design and business, large corporations are adding service design teams to enhance their own strategy for a customer oriented product. One way corporations handle the merge of design and business is through in-house service design teams which are beneficial for understanding the corporation environment and the company's own processes and limitations, but have the role of specifically creating customer centered solutions through a service design approach. However, due to the differences in the way business and design work and the intangibility of services, misconceptions of roles, miscommunication and misunderstandings are hindering the process of integrating and in-house team smoothly within a corporate environment. In general, change is difficult to happen in large, structure organizations and a change such as including service design teams into traditionally product based projects is one that proves to have opportunities for improvement.

This thesis aims to understand the background and roots of both business and service design in a corporate context to see how to bridge the gaps and discover where differences in communication lie. By gathering background research and reviewing relevant literature, I compare service design methods, practices and tools to some of those in the field of business to outline why there are similarities and differences and how they cause misunderstandings and challenges in cross-disciplinary collaboration. By comparing this background research to my own personal experiences and first hand research through the case study at KONE Corporation, I verified some of the major opportunities in enhancing communication and collaborative work within a corporate environment between an in-house service design team and other stakeholders involved.

From this background research, I have designed a concept proposal for an INCOkit, which aims to enhance and help facilitate introducing an in-house service design team into a corporation. INCOkit, includes methods, tools and practices that in-house service teams can use to not only introduce service design to internal work streams, but to work together. INCOkit host templates and ways to co-create services, to not just see what service design is, but also be part of it. INCOkit also includes iterations of existing service design tools such as the service blueprint, customer and product lifecycles and more corporate familiar tools such as a product roadmap. These iterations are based on the research done at KONE Corporation and aimed to facilitate and archive service design projects within the corporate environment and share project knowledge and findings. INCOkit can and should be used by service designers working in-house, but also by individuals who may be curious about the methods and tools towards a more customer centric approach. INCOkit can even help train other stakeholders through examples and practices as well as act as a non-intimidating work platform.

Finally, INCOkit, despite the title of being a toolkit or toolbox, is also about a framework that guides to make the invisible aspects of service design more tangible for other stakeholders within a corporate context. It helps illustrate the sensemaking process that designers often go through and is not supposed to act as a fill-in-the-blank template, but represent the concept and practices of service design and demonstrate them through tools. INCOkit should be considered beyond a set of rules or instructions, but as a host or set of principles which frames a way of thinking to guide in collaborative, co-creative and cross-disciplinary work for in-house service design teams working within a corporate environment.

6.1 Learning Outcomes

As a large part of this topic was new for me, I felt that I benefited a lot from the literature review. In the beginning, it was so difficult to even narrow down what I wanted to discuss because the topic felt so broad for me. In one case, I have my own bias as a media lab student and felt I was not staying true to my media lab self because my topic was about service design. Therefore I was not sure if I should include a chapter on how New Media could support service design methods and tools in the future with new technologies and experiences, but then I felt the thesis was growing way too big. Thus, a lesson for me was actually organizing and narrowing down my thoughts.

Another learning outcome was trying not to swallow the whole elephant as they say in Finland. I was tackling topics in design (already a massive topic on its own), then business, corporate cultures and organizing a toolkit. Many of those topics were inspired by my personal experience so finding the information or literature behind them felt oddly foreign, yet reassuring. It was difficult for me to have to go through all the material because I found it so interesting and never made progress actually writing about it. It made the progress of my thesis take a lot longer than I had predicted. Although I feel quite confident writing and expressing myself through text, I found it very difficult to make my thoughts clear and arrange the thesis to make it coherent.

Overall, I really enjoyed trying new methods and learning more about the individuals I was working with, both personally and through their field. Business was very foreign to me and learning about what drives corporations felt so different to design, but also so similar. It made me realize the great potential, but also the challenges that would come up in the future, but also hopeful about overcoming them.

6.2 Shortcomings

Throughout this thesis, there were many doubts, revisions and moments of frustration. I have never written a thesis before, had to organize myself to such an extent nor work on a single project for this amount of time. This experience was very new for me, and therefore many mistakes were bound to happen for what I consider this first version. There were many areas I would have liked to explore and for version 2, I would have focused much more on INCOkit itself rather than the background research.

My limited background in economics and business strategy also poses a big gap for this thesis. I have a personal bias as a designer, and as much as I would have liked to defuse that bias, there is no way for me to know about all the internal KONE processes. Therefore, there may be aspects to this thesis that are already in use or problems I encountered that other departments do not, but I have written from my own personal experiences. Therefore, the lens of which this experience is seen through is as a trainee, and designer.

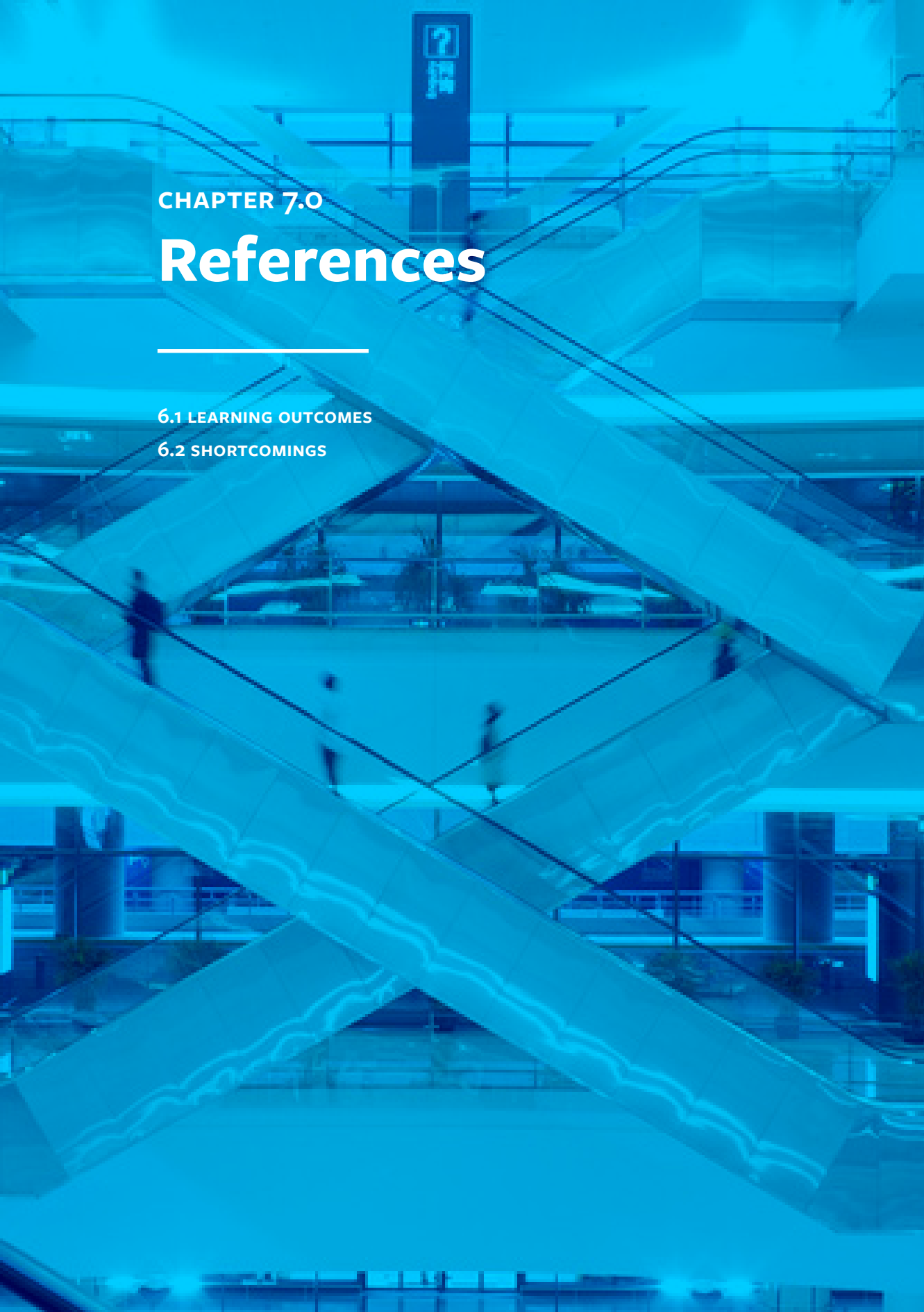
Besides the knowledge gap, the type of research I conduct is also very susceptible to bias. Since my main data collection method is qualitative methods such as observation, participation, workshops, and interviews, there runs a huge risk of getting overly involved and becoming impartial (Brewerton, Millward, 2016). As well, there were organizational changes occurring during my time in KONE and since it was just a fragment of time, 8 months, I cannot speak for the entire corporation or beyond that time period. Especially when I left the company to begin analyzing my findings, a lot of changes had already happened and some challenges were already overcome. Another research problem was communicating with my interview participants. Although they were all comfortable with the English language, I could definitely feel some of them felt under pressure of being observed and perhaps even a bit shy of saying something wrongly. I will admit here that I had stopped recording an interviewee and put my phone in my bag, but the

video recording had started again without my knowledge and the answers my interviewee gave after the camera was put away were much more in depth and genuine than during the session.

As well, the perspective of an in-house Service Designer is only reviewed at one company. Therefore I cannot speak for other organizations in a formal manner, even if we have had informal discussions about corporate frustrations. I did not include interviews or workshops with other in-house Service Designers, making this thesis narrowly focused on KONE's internal team, as well as a product and manufacturing based corporation, which I consider enough for the scope of an MA final degree project.

On a corporate level, a big challenge is the strict policy on confidentiality. Due to the agreements I have made with KONE Corporation, I cannot discuss in detail exactly what I have been doing, and therefore there is a level of secrecy I could not avoid. Perhaps I could write a second edition after the project releases, but for the context of this MA thesis, not being able to be open or transparent about the methods and learnings I had personally with ProjectX is a shortcoming.

Despite the number of possible shortcomings, I accept this concept proposal as also an iterative process with room for improvement and verification. I therefore have done extensive background research on the topics of design, service design and organizational structures, as well conducted and participated in first hand research such as observation, interiews, and workshops to support my findings and insights.



CHAPTER 7.0

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6.1 LEARNING OUTCOMES

6.2 SHORTCOMINGS

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CHAPTER 8.0

Appendix

8.1 INTERVIEW QUESTIONS

8.1 Interviews Questions

Decision Maker- Leo

Background

1. Tell me about your background
2. How has your role changed over the years?
3. How is it different/ what do you do now at KONE?

Decision Making Process

1. How does it begin?
2. Who else is involved
3. Is there a voting process?
4. how does a decision become carried out?
5. Who takes ownership, how is it decided?
6. Other factors, main points when deciding

Service Design

1. What does Service Design mean to you?
2. Why did you support the decision to create an in-house team?
3. What are your main responsibilities for NeMO?
4. How has having an in-house team changed the organizational structure within KONE?

Blueprint

1. Which tools are you using most to organize your own decision making process or projects?
2. Are you familiar with the Service Blueprint?
3. Is it clear for you to understand?
4. What information do you think is missing?
5. How do you think maps and blueprints could be applied to your own work?

Photo by KSD team, 2014

Service Design Consultancy

General:

1) What is your role in StudioX?
2) How does that role play out during a project? What are your main responsibilities?
3) How are teams created within StudioX for projects?
4) Which clientele are you most familiar with work with?
5) How would you describe your experiences working with large corporations versus smaller or public sector clients?

Communication:

1) How do you communicate between your team? How about between your clients?
2) What tools do you use? Which are your favourite/ most challenging?
3) Is there a tool you wish you could use? Use your imagination, please draw something

Open Questions:

1) How do you decide which workshop or method to collect understanding is best?
2) How do you record these sessions/ extract what you need?
3) What kind of tools do you use to store this information?
4) Could you please tell me something about your blueprint? How do you start? How do you recognize the different needs in each phase?
5) Can you please tell me about the British Gas project?
6) What are the main gains from blueprints for you?
7) What are some challenges in creating a blueprint?
8) How do you use blueprints with your customers?
9) Is there something you think is missing from blueprints?
10) Do you use any maps? For example, information architecture maps?

INCOkit is a concept proposal that aims to showcase methods, tools and practices that are available for both Service Design teams orking in-house and stakeholders within a corporate environment. Inspired by KONE Service Design Team, and intended for anyone else who is curious about Service Design Thinking and its impact for business growth.